

AMERICAN PHOTO

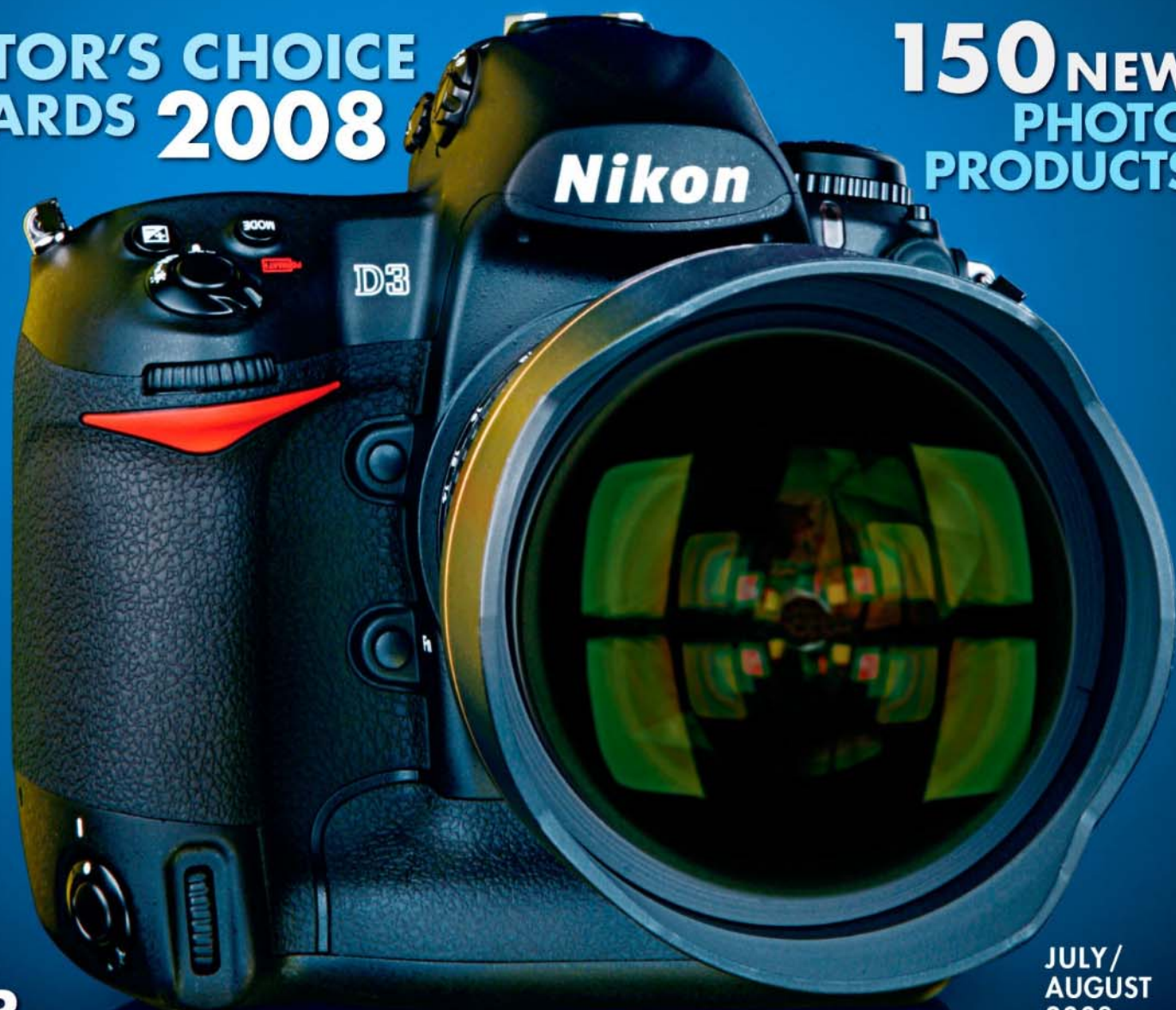
THE 12 BEST
PHOTO WORKSHOPS

RARE
PHOTOS:
CLAPTON
AND
HARRISON

CAMERAS OF THE YEAR

EDITOR'S CHOICE
AWARDS 2008

150 NEW
PHOTO
PRODUCTS



OUR
ULTIMATE
BUYER'S GUIDE

JULY/
AUGUST
2008

AMERICAN PHOTO Volume XXIX Number 4 July /August 2008 contents

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58 Art, Inspiration, Adventure

There are more photo workshops now than ever before, offering adventure, inspiration, and hands-on learning. Here are our 2008 picks of the very best, plus closeups with three of the country's finest photo mentors.

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There's a reason it's so famous.

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Taking risks at the Loft Workshop.

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Training with the best photographers in the world.

© KATH CARTER



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© DAVID ALAN HARVEY



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57 The Best Photography Workshops An exclusive *American Photo* survey from throughout America.

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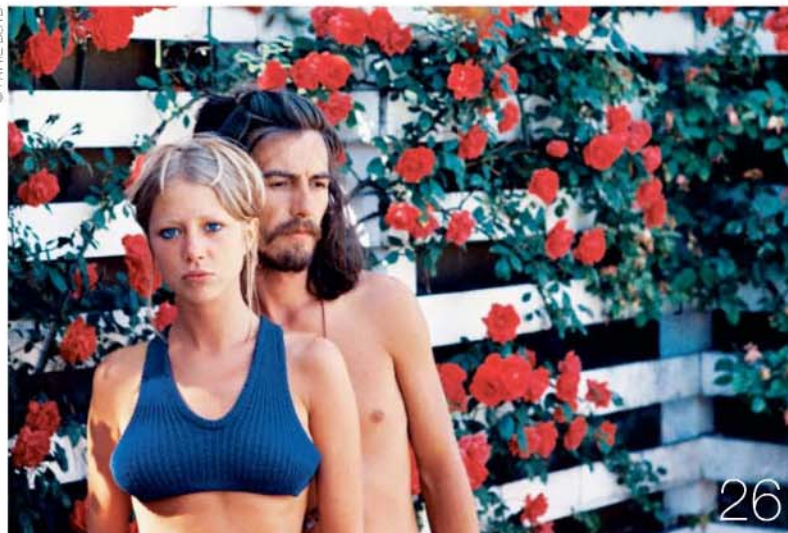
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© MEDFORD TAYLOR



The staff of *American Photo* recently attended a private workshop led by photographer David Alan Harvey, who is profiled on page 60. For the past two years Harvey has been leading an acclaimed workshop in his loft apartment in a Brooklyn building (above) that was evacuated last year when inspectors found an illegal matzo bakery in the basement. (Only in New York!) Harvey hopes to be back in his place by the fall, for his next scheduled workshop; if not, he has reserved space elsewhere.

In the meantime, he is working on a long-term photo project about families for his agency, Magnum Photos. The project will take him on a road trip across America, and he'll be writing about his journey on his popular blog, which happens to be called Road Trips

(go to davidalanharvey.com). Harvey's blog is a mélange of diary, advice, and inspirational thinking, which are precisely the ingredients that he mixes into his workshops. "If you want to see what my workshops are like, just read the blog," he says.

Before Harvey left on his trip, he came by our office for a brief discussion about the state of the art of photography. The discussion proved so interesting that the entire *AP* staff signed up for an after-hours seminar at a local center of learning called The House of Brews. Every effective teacher has his or her own style, and Harvey's is wonderfully collegial in nature. At our seminar, ideas flew in all directions. "I really do the workshops because I learn as much as I end up teaching," he says. We're all eager to do some graduate work.

"I DO THE WORKSHOP BECAUSE I LEARN AS MUCH AS I END UP TEACHING," HARVEY EXPLAINS.



© DAVID ALAN HARVEY

Top: Harvey (far right) with students in his loft.
Bottom: A Harvey photo shot in Dayton, Ohio.

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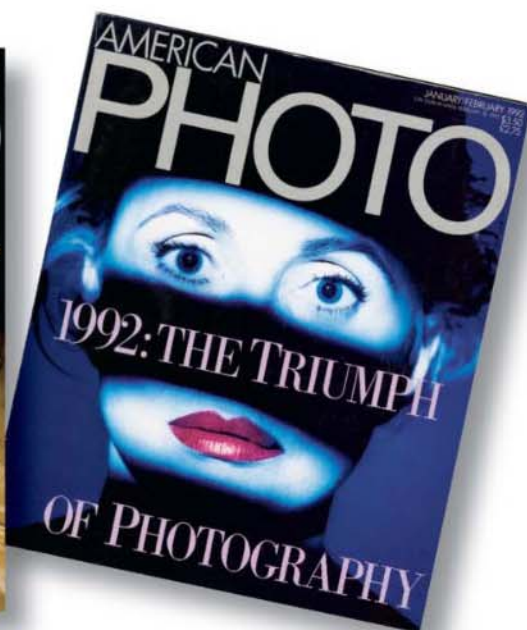
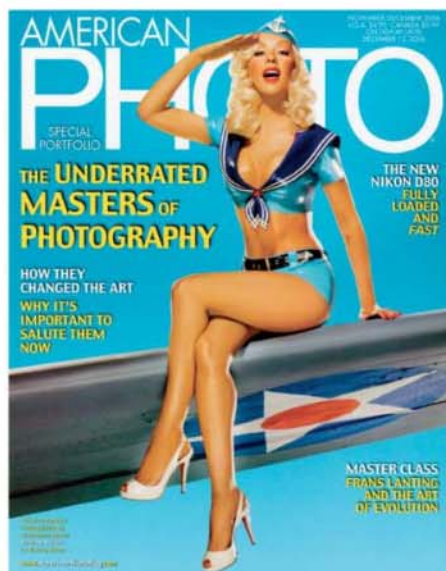
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A GUIDE TO INSPIRATION

EDITOR'S NOTE



In this issue, we're proud to introduce a new column by legendary Hollywood photographer Matthew Rolston. Regular readers will know that Matthew, who helped usher in a golden age of glamour photography in the 1980s and 1990s and went on to become a prize-winning music video director, has been featured often in *American Photo*. But recently he phoned to say he wanted to try something new and write about photography. In each issue, Matthew will be musing about the essentials of photography, and by that I do not mean f/stops and Photoshop layers. Rather, he will be offering some thoughts you won't find in most how-to photo books—thoughts about why we love to make photographs and why photographs speak to us so powerfully. Matthew's new column is about the heat of creativity and the importance of inspiration. I think his words of advice—and his unique way of mentoring—will be a breath of fresh air for photographers at every level, from professionals to beginners. He starts, on page 22, where all photography starts—with light.

To a great degree, photography has always been a craft passed down by mentors, which is one reason why photo workshops have always been popular. They allow the humble (and not so humble) to learn at the feet of the very accomplished. These days there are more

workshops than ever before—the digital revolution has made photographers out of millions, and many of those people are ready to step up their skills and creative instincts. Our special Portfolio on page 57 spotlights twelve of the best. Whether you have taken workshops before or are thinking about trying one out for the first time, our list will be a useful resource. Here is some friendly advice, though: If you do decide to attend a photography workshop, don't go merely to show off what you already know. Follow the advice of photojournalist David Alan Harvey, who mentors students in his own workshop (page 60): Go with an open heart and be prepared to "get a little lost creatively" in order to find your own voice.

This issue also marks our ninth-annual Editor's Choice buying guide to the best photographic products of the year, including our Cameras of the Year for 2008 (see page 33). Executive Editor Russell Hart and a crew of researchers and reviewers have been hard at work for the past several months doing field tests and making judgment calls on everything from software to cell phones. If you're planning to buy a new camera model before you go off to your workshop, take this issue along with you to the store, or have it by your computer when you go online to shop. Or simply go to AmericanPhotoMag.com to find our full list of winners with even more categories of products.

Photographer
Matthew
Rolston with
three of his
cover images.

David Schonauer, EDITOR IN CHIEF

From Stephen Shore's new book: "Mr. and Mrs. Hodisen, Michigan Avenue, Battle Creek, Michigan," 1973.

© STEPHEN SHORE



Stephen Shore: A Road Trip Journal By Stephen Shore (Phaidon Press Inc., \$250) While working on his legendary book *Uncommon Places*, photographer Stephen Shore took a month-long road trip during the summer of 1973. While he traveled he kept a journal recording where he stayed, where he ate, how many miles he drove, and which photographs he took. Now 35 years after his great road trip, individually numbered and signed facsimiles of that journal are available as a limited edition book. Besides Shore's notes and postcards from the towns he visited, the book also contains plates of every photograph from the trip, 90 percent of which have never been published before.

Now Is Then: Snapshots from the Maresca Collection By Marvin Heiferman (Princeton Architectural Press, \$30) In keeping with a recent interest in vernacular photography (a fancy name for photos by people who aren't

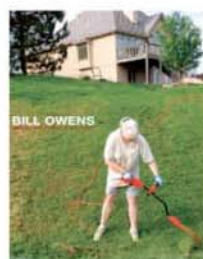
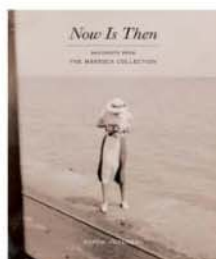
SEE IT NOW BOOKS

famous), *Now Is Then* includes 250 snapshots from the 1920s through the 1960s, the "golden age of snapshot photography." More than just a simple survey of that time, though, the book is drawn from the collection of Frank Maresca, an expert on vernacular art, and it gives preference to images that challenge photographic conventions.

Bill Owens By A.M. Homes, Bill Owens, and Claudia Zanfi (Damiani/D.A.P. \$65) This monograph starts with Bill Owens's news coverage of 1960s college sit-ins and the *zeitgeist*-wrecking Altamont rock concert and ends with "New Suburbia," in which the photographer picks up, in color and just a few miles down the Bay Area's Route 580, where he left off with his legendary *Suburbia* work from the early 1970s. As they move from grainy reportage to wry black-and-white social documentary to color fragments of America's dyspeptic modern landscape, the photographs seem to track an ever



NEW TITLES REEXAMINE FAMILIAR AMERICAN BYWAYS



more eccentric personality. Indeed, the book shows that Owens's pictures are as much about himself as they are about their subject matter—his tastes, his love of food, sex, and liquor, and the deadpan sense of humor that made *Suburbia* such a cult phenomenon. His acolytes will surely want a copy.

America At Home: A Close-Up Look at How We Live

By Rick Smolan and Jennifer Er Witt (Running Press, \$40) One of the creators of the famous "Day in the Life of" series, Smolan and his wife Jennifer Er Witt (daughter of Elliott) have produced a sensitive piece of photojournalism that might once have been at home in *Life* magazine. Smolan assigned 100 pro photographers to document Americans and their homes, then invited amateurs to submit their own images online. The



© BILL OWENS (2)

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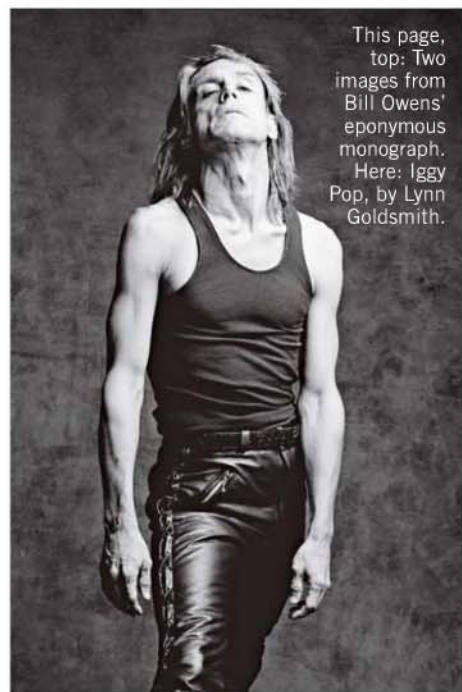
resulting portrait is broad, showing life in McMansions and mobile homes, in suburbs and cities. The book is also deeply moving, considering the current foreclosure crisis in America.

Zaida Ben-Yusuf: New York Portrait Photographer

By Frank H. Goodyear III (Merrell, \$60) This collection of work from the early twentieth-century portrait photographer Zaida Ben-Yusuf is the only extended study of her career. It includes more than 100 portraits, usually made in her Fifth Avenue studio in New York City, of herself as well as the major figures of her time, including Edith Wharton, Theodore Roosevelt, and William Burroughs.

BOOKS AND EXHIBITIONS

CROWDS, LAWNS, AND THE SPIRIT OF ROCK AND ROLL



This page, top: Two images from Bill Owens' eponymous monograph. Here: Iggy Pop, by Lynn Goldsmith.

© LYNN GOLDSMITH



This page,
from left:
"Nude Bent
Forward,
Paris,"
c. 1930, by
Lee Miller;
"Women with
Fire Masks,
London,"
1941,
by Miller;
"Untitled,"
by Kohei
Yoshiyuki,
at Chicago's
MOCP.

Rockin' Photos Few photographers have chronicled as many rock and roll legends as Lynn Goldsmith has. An acclaimed director as well as photographer, Goldsmith has created quintessential images of David Bowie, Bob Dylan, Debbie Harry, Bruce Springsteen, Lou Reed, Led Zeppelin, and the Beatles—many of which are on view in a retrospective exhibition at the Hallmark Museum of Contemporary Photography in Turner Falls, Massachusetts, running through September 21. Visit hmcop.org.

Rebel with a Camera Lee Miller was a rebel—she photographed herself in Hitler's bathtub, for instance—but this summer she's being honored with an exhibition at one of the nation's most respected art institutions, the San Francisco Museum of Modern Art. From July 1 to September 14 the SFMoMA will present the first complete retrospective of the life and work of the model-turned-photographer, who was Man Ray's lover and the chronicler of her famous friends, including Pablo Picasso and Joan Miró. Visit sfmoma.org.

Lawn Art The Museum of Contemporary Photography in Chicago explores the great outdoors just outside our door with its *Beyond the Backyard* exhibition from June 20 to August 23. Drawing from the museum's extensive permanent collection, the exhibition will explore various incarnations of "the backyard" as seen in wide-ranging work by such diverse photographic artists as Gregory Crewdson, Bill Owens, Bruce Davidson, William Christenberry, Ralph Eugene Meatyard, Kohei Yoshiyuki, Dorothea Lange, and many more. Visit mocp.org.

Collective Curating With *Click! A Crowd-Curated Exhibition*, the Brooklyn Museum experiments with the central tenet of James Surowiecki's critically acclaimed book *The Wisdom of Crowds*: that a diverse crowd often makes wiser decisions than expert individuals. In March the museum put out an open call for photographs illustrating the idea of "the changing faces of Brooklyn." Then an online forum was opened to allow a large group of people to evaluate the submitted images. From June 27 to August 10, the submitted images will be exhibited at the museum according to their relative group ranking, and visitors will be able to see how different groups measured in their varied evaluations. Visit brooklynmuseum.org.—MIKI JOHNSON AND RUSSELL HART

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INSIDE

PHOTOGRAPHY

Just in time for our Editor's Choice issue, and the marriage season, we've compiled our second annual listing of the best wedding photographers. Here you see a romantic image by one of our winners, **Jim Garner** of Seattle. For the complete list, along with other resources for wedding photographers and the brides who love them, go to **AmericanPhotoMag.com**.

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OF THE YEAR

**BEST WEDDING
PHOTOGRAPHERS 2008**

COVER STORIES

SHAME
AND ILL-USED
ICONS



Everyone had an opinion about those images of 15-year-old Miley Cyrus shot for **Vanity Fair** by Annie Leibovitz. The **New York Post** called them “near nudes,” which really is the same as “not nudes,” but who cares? Annie said the images had been “misinterpreted.” Meanwhile, **Time** magazine angered



veterans by “repurposing” Joe Rosenthal’s famed image of the flag-raising on Iwo Jima for a story about climate change. We thought the image was merely goofy. We did not, however, enjoy the King Kong treatment of NBA star LeBron James (with model Gisele) on **Vogue**.



COURTESY SOTHEBY'S

OLDEST. PHOTO. EVER.

Like the rest of the art world, we were stunned in April when historian Larry Schaaf asserted in a Sotheby's sale catalog that this image, long credited to William Henry Fox Talbot in 1839, might instead have been made by Thomas Wedgwood some 30 years earlier.

IN MEMORIAM

MARY ELLEN MARK
RECALLS DITH PRAN
AND *THE KILLING FIELDS*

When *New York Times* photographer Dith Pran died of pancreatic cancer on March 30, we posted a short tribute. Shortly afterward, we got a call from photographer Mary Ellen Mark, who remembered a photo she made for *Vanity Fair* of Dith and journalist Sydney Schanberg (below) in 1984. The occasion was the release of *The Killing Fields*, the award-winning film about the pair and their narrow escapes from the Khmer Rouge in Cambodia during the 1970s. “I did the shot out on the docks in New York,” said Mark. “I love it because the relationship is right there—Dith looks so protective of Schanberg.”



© MARY ELLEN MARK

Dith and
Schanberg by
Mark, 1984

Stanley
Kubrick shot
these
performers
for *Look*
in 1948.



PHOTO POST

NEWS FROM OUR STATE OF THE ART BLOG

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BOOKS KUBRICK'S BIG DAY AT THE CIRCUS

Before he became a filmmaker, Stanley Kubrick was a photographer, and, as you might expect, he was pretty good at it. Above is an example of his work—a color shot of performers done for *Look* magazine on the back lot of the Ringling Bros. Barnum & Bailey circus in 1948. (Like all of the *Look* archives, this image was donated to the Library of Congress when the magazine went out of business in 1971.) The image was

unearthed for a new anthology called *The Circus: 1970–1950* (Taschen, \$200). The book comes in at 666 pages, so you get a lot for your money, but moreover it's a visual wonder, with about 1,000 illustrations and 200 photographs. Who would have thought the man who made *Dr. Strangelove*, *2001: A Space Odyssey*, and *The Shining* could create such an image? On the other hand, maybe it makes perfect sense. ■

IN THIS NEW COLUMN, HOLLYWOOD PHOTOGRAPHER MATTHEW ROLSTON PAYS HOMAGE TO LIGHT.

INSPIRATIONS



What's the stuff that dreams are made of? Well, in a photograph that would be light. Light is beauty. Beauty is light. The perception of beauty itself is a function of how we perceive light and shadow.

Is beauty real or just an illusion? Before there was science, before there was photography, there was perception and there was beauty.

It's really quite simple. It starts with light. Light strikes an object, it refracts through the lens of the eye (or of the camera) and creates vibrations in the soul.

But what is the essence of light? It is fire. Which means, above all, survival. Why? Because fire was the first form of light (and warmth) that man could control. Our first move to control nature, to make it serve us. That's why we are so compelled by light. It's a primitive urge. We are hardwired as humans to love light.

Light is home. Light is comfort. Light can create desire. Light changes everything.

Without light there is no perception of visual beauty (or anything else), just a void of black nothingness. Think of the light you have been drawn to: think of sun-

Among Matthew Rolston's influences are the two photographers represented here.

Above left: George Hurrell, famed for his ability to sculpt mysterious and glamorous portraits of film stars, used Hollywood spotlight to create this famous image of actress Gene Tierney in 1944, capturing the illusion of sophisticated perfection. **Above right:** Andre di Dienes, another famed Hollywood photographer, shot a fresh-faced Marilyn Monroe romping on a Southern California beach in 1950. The message here is about freedom and vitality. The very different light in each photograph tells a very different story.

rise ... think of winter light ... a sunset ... the stars at night ... a candle's flame. Each one of them evokes a different emotion.

Anyone who has ever lit a candle has created beauty with light. Even if they didn't understand that literally, they felt it when they did it. The right light can make anyone or anything beautiful.

You don't need 43 lights to make a great picture. What you need is a point of view—about light. Light is the most powerful tool for an image-maker. Beyond mere illumination, light sculpts and shapes the form of the image. Even more important, it sets the mood and tone of the image.

We all know that certain Hollywood glamour spotlight. And we know that that feels very different from, say, morning light reflected off the sea. A Hollywood spotlight tells a certain story—perhaps a story about illusion and perfection and desire. Alternatively, morning light reflected off water might tell another story, about health, or vitality, or maybe freedom. Image-makers choose to narrate their dreams with light. ■



EYES OF A MUSE

EXHIBITIONS

Most classic-rock fans know at least a couple of things about Pattie Boyd: She's "Layla" and she's "Something."

Those are but two of the hit songs that Boyd inspired, written by her former husbands, Eric Clapton and George Harrison, respectively. Boyd acquired instant fame when she started dating Harrison at the height of Beatlemania: They met when she had a bit part in the 1964 film *A Hard Day's Night* and married in 1966. Then the 1970s love triangle between Boyd, Harrison, and George's fellow guitarist and best friend Clapton became the stuff of rock-and-roll legend. Boyd and Clapton wed in 1979 and divorced ten years later.

This member of British rock royalty spent many years in front of the camera, both as a celebrity and as a fashion model, and also behind it as a serious photographer.



© JOHN SWANNELL

"I've had the experience of photographs being snatched from me by the paparazzi, and I've also deliberately stood and had my picture taken," Boyd says. "I'd much rather be taking pictures. I'm actually quite shy."

American Photo caught up with Boyd during her visit to New York City's Morrison Hotel Gallery, where an exhibition of her images recently went up. The work has also been shown at Morrison Hotel Galleries in Los Angeles and La Jolla, California (visit morrisonhotelgallery.com or pattieboyd.co.uk). Now 64, still vivacious and beautiful, Boyd candidly recalls her colorful past—much of which came to light in her revelatory 2007 book, *Wonderful Tonight* (Harmony Books, \$26), named after another hit song written about Boyd by Clapton. "I liked the book title fine," she says, "but the publisher chose it. I wanted it to be called *I Went to the Cinema with Elvis*."

PATTIE BOYD TALKS ABOUT HER LIFE AS A 1960s ICON, HER FABLED ROCK-AND-ROLL MARRIAGES, AND HER VIEW FROM BOTH SIDES OF THE CAMERA. **BY JACK CRAGER**



© SAFETY LATEGAN

FROM THE COLLECTION OF PATTIE BOYD

1. A self-portrait by Boyd with George Harrison in the 1960s in their rose garden.

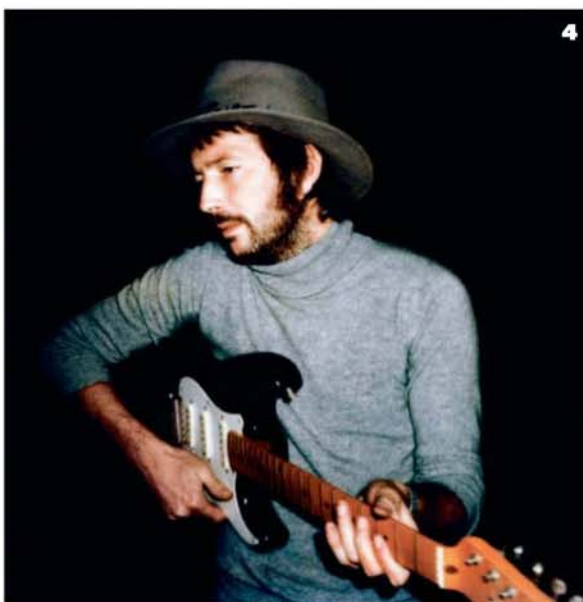
2. A fashion image of Boyd that ran on a 1969 cover of *British Vogue*.

3. Pattie Boyd (left) on a mid-1960s modeling shoot with her sister Jenny, who later married drummer Mick Fleetwood.

4. A Polaroid of Boyd's second husband, guitarist and singer Eric Clapton.

5. Paul McCartney, Ringo Starr, and John Lennon (from left) take a break from their studies with the Maharishi in India, 1968.

6. Pattie Boyd in 2005.



4



5

© PATTIE BOYD (3)

She's alluding to an anecdote from the book, and also to the happenstance manner in which she met Harrison on the set of *A Hard Day's Night*. Boyd had been given her film part (she played a schoolgirl) by director Richard Lester, whom she'd met while shooting television commercials. "I never had a desire to be an actress, so that was my first and last film part," she says with a laugh. "I mean, how do you top that?"

Boyd was surprised when Harrison asked her out; she told him about her boyfriend, a photographer who had been helping her start a modeling career. But soon after, she dumped the photographer and started dating the Beatle—giving her a ticket to ride in the hippest circles of swinging London in the mid-1960s.

"I absolutely loved it," she recalls of the scene. "It was so buzzy, with interesting people—mad and fun and eccentric. All the creative people seemed to congregate: designers, painters, filmmakers, and of course musicians."

Boyd's modeling career also took off, with appearances on *Vogue* covers. She says she didn't regard being a celebrity as a burden, though she notes that Harrison did. "George was never very comfortable with that level of fame," she says. "The Beatles had experiences where they realized, on tour, that they were trapped in their hotel room. They couldn't go anywhere. That's when George realized what fame had done to them, and he didn't like it. He didn't understand why he was famous. Why him and not somebody else?"

For her part, Boyd recalls fans interrupting her and George as they dined out, intrusive autograph-seekers, and the ever-present paparazzi. "They were invasive and irritating," she says of the latter. "Our lives would be spent trying to hide from them. How ludicrous is that?"

Boyd remembers one nightmarish crowd scene when she and Harrison visited San Francisco's Haight-Ashbury area in 1967, during the Summer of Love. "That put us off forever, really," she says. "When all these drugged-out people in the Haight saw George, I think they thought he'd appeared like a messiah, and they wanted to make him responsible for whatever state they were in. There were a lot of dropouts and bums and scraggly people. The crowd got out of control, and it was an eye-opener."

Seeking a lifestyle change, Boyd became curious about transcendental meditation courses taught by Maharishi Mahesh Yogi; she was joined in this pursuit by Harrison and the other Beatles. The band and wives and friends famously studied with the Maharishi in India in 1968, which Boyd calls "the most enlightening time of my life."

Around this period, Harrison gave Boyd her first serious camera, a Nikon F, and she began shooting portraits. "I took several photos of the group in India and then I discovered the images again many years later," she says. "But I didn't bring the camera out all that often with the Beatles, because I didn't want to be invasive. I sensed not to take advantage of the situation I was in."

She did make an evocative picture of George reclining in India that she calls "the last time I saw him looking so calm and relaxed." Within a year, the Beatles would be facing business problems, internal bickering, and the interpersonal stress that eventually broke up the band.

The Harrisons' marriage, too, soon hit the rocks, due in part, Boyd says, to Harrison's infidelities and in part to the presence of a mutual friend: blues-guitar virtuoso Eric Clapton. "Eric and George had become close friends; they played, wrote music, and recorded together," Boyd recalls. "But I was aware that [Eric] found me



1



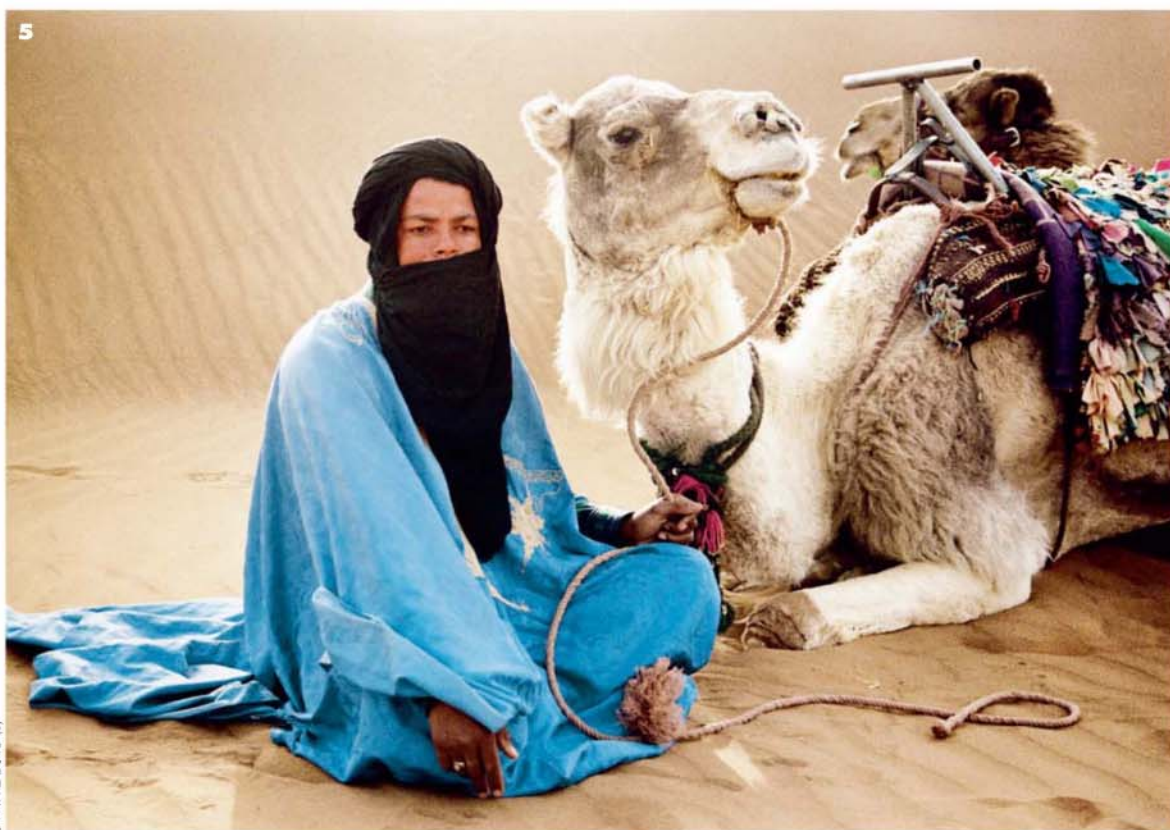
6

2

INSIDE PHOTOGRAPHY



5



1. Pattie Boyd as a model in the mid-1960s, photographed by David Bailey.

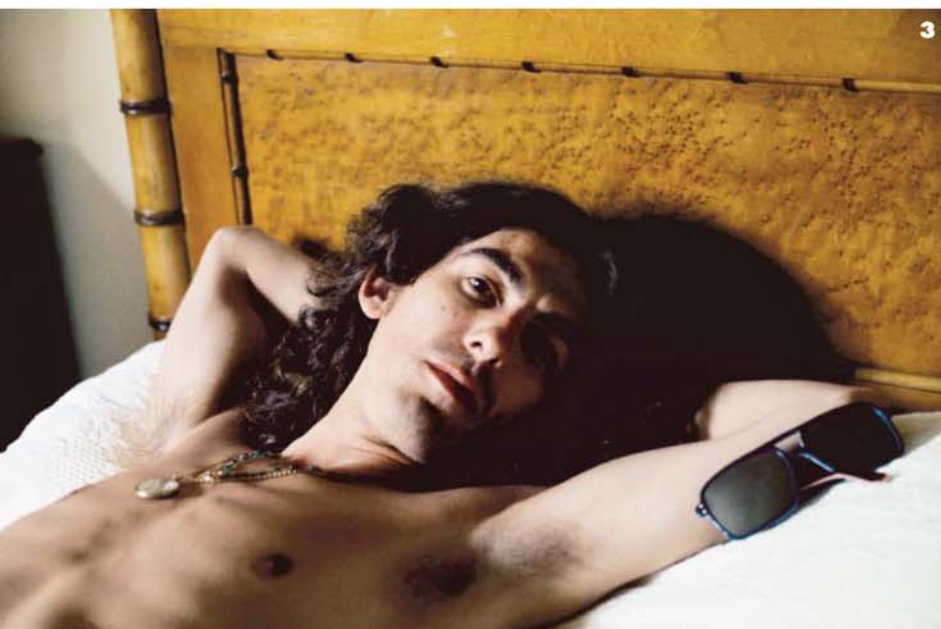
2. A late-1970s Polaroid of Eric Clapton at his estate in Surrey, England.

3. The Quiet Beatle relaxes on holiday in India in 1968, shortly before returning to London to join his bandmates in founding Apple Corps Ltd. and recording the group's *White Album*.

4. George Harrison with Boyd while the newlyweds enjoyed their honeymoon in Barbados in 1966.

5. One of Boyd's travel photographs of a bedouin with his camel in the Sahara Desert, Morocco.

6. Harrison (right) pays an unexpected visit to see his friend Eric Clapton in the late 1970s, not long after Pattie Boyd broke up with Harrison and moved in with Clapton.



"I THINK MUSICIANS AND PHOTOGRAPHERS ARE FAIRLY SIMILAR—THEY LIKE TO GET CRAZY."

attractive, and I enjoyed the attention he paid me."

This attention—in the form of highly romantic letters, overtures, and most of the classic album *Layla and Other Assorted Love Songs*—eventually lured Boyd away from Harrison and into Clapton's arms. Even after Boyd married Clapton, the friendship between the two guitarists endured; they called each other "husband-in-law."

Boyd's relationship with Clapton, too, later soured. In her book, she partially blames his habitual infidelity and his alcoholism; in his own book—*Clapton: The Autobiography*—he essentially agrees. As their marriage faltered, Boyd dated another photographer, Will Christie.

"I think musicians and photographers are fairly similar—they like to get crazy," Boyd says with a laugh. "They hang onto the child within themselves longer probably than, say, men who are accountants or bankers. They have to remain young at heart in order to be creative."

After her divorce from Clapton, Boyd turned to her longtime hobby of photography as both a source of income and therapy. "The breakup of my marriage threw me," Boyd says. "Suddenly if I wasn't the famous Mrs. Eric, then who was I? I thought, 'I've got to get a job of some sort.' And then one day I thought, 'There's my camera smiling at me!'" She laughs. "'That's what I'll do.' So I started shooting in earnest. It was therapeutic."



Boyd took a private darkroom course, joined the Royal Photographic Society of Great Britain, and began shooting photo assignments for magazines such as *Harper's Bazaar*. To her chagrin, some publications she contacted wanted to make *her* into the story. "Once I thought I was seriously doing photos for a newspaper," she recalls. "And the bloody paper sends a photographer to shoot me at work! What's going on? I'm working—I don't need to be photographed as well, bent over a Hasselblad, not an attractive look, you know, bum in the air!" She laughs. "But I enjoyed shooting: portraits, travel, whatever. Photography became my passion."

She still enjoys working in the darkroom and making prints, but she's also recently gone digital, documenting her travels with an eye toward future photo books.

Yet it's Boyd's pictures from her rock-and-roll past that have generated the most interest in the gallery world. Her exhibition *Through the Eyes of a Muse* debuted in San Francisco in 2005 and traveled to London, California, and New York. She hopes to arrange a show in Japan to coincide with a Japanese printing of her autobiography.

"I'd like to dig out more photographs and seriously go through what I have," she says. "Back in the day I took a lot of Polaroids, which are now in boxes, so they haven't seen daylight, and they're still in quite good shape."

She acknowledges the bittersweet memories. "Photography is so emotive," she says. "When you see a photo of somebody whose music you love or of when things were happening in your life, it just brings back the memory of a younger you—of when you were really happy and doing well, when you were young. I do that too. Photography is emotive, in the same way that music is." ■

Exactly one year ago I arrived in Kenya with my husband, Jean Pierre Laffont, for a special vacation—a safari. At the urging of some of our African friends, we wanted to experience the wildlife—especially the big animals, and especially the lions and the elephants—in their natural habitat.

We had a fantastic time photographing those stunningly beautiful animals in the majestic landscape. We felt we had found paradise on earth.

So it was a great shock when, one morning in early August, at a newsstand in Nairobi, we saw *Newsweek* magazine and its cover story, “Slaughter in the Jungle,” featuring photographs taken by Getty Images photographer Brent Stirton. Accompanied by government officials, Stirton had gone into the Virunga National Park in the conflict-ravaged Democratic Republic of Congo to retrieve the bodies of four mountain gorillas killed by unknown assailants.

Among Stirton’s extraordinary reportage, there is one unforgettable image: a photograph of a 600-pound silverback being carried by 16 men on a wooden stretcher (right). There is the inevitable temptation to view this truly heartbreaking photo as a kind of visual symbol—a modern-day King Kong brought low by the cruelty of man. But this photo is not just a symbol: It is real.

“Why?” The photo demands an answer. “What kind of people would do that?” But even today the park’s rangers and the conservationists are not sure. These kinds of crimes are committed by hunters, bushmeat traders, land developers, and armed militias. Authorities say they suspect links between illegal wildlife trafficking and terrorist groups.

Stirton’s photos have won several important awards over the past year, including one from the Overseas Press Club. Their impact is fiercely emotional. They force us to pay attention to conservation issues in a decisive way, just as Nick Ut’s famous photograph of the naked little girl running down the road in Vietnam forced people to think about that war. Perhaps Stirton’s photo of the dead gorilla being carried away from the wilderness in Congo will influence our thinking now just as Ut’s image changed public opinion about Vietnam. These pictures are a warning cry.

Eliane Laffont is the former head of the Sygma photo agency.



BRENT STIRTON/REPORTAGE BY GETTY IMAGES FOR NEWSWEEK

PHOTO OF THE YEAR

Conservation Rangers
work with locals to
evacuate the body of a
silverback male gorilla
that was killed in
Virunga National Park,
Democratic Republic
of Congo, 2007.



BRENT STIRTON'S IMAGE OF A SLAUGHTERED SILVERBACK GORILLA IN CONGO IS AN EXAMPLE OF CONCERNED AND COURAGEOUS PHOTOJOURNALISM. **BY ELIANE LAFFONT**

STATE OF THE ART

JULY/AUGUST 2008

EDITOR'S CHOICE

Whatever happened to film? It's a question we're often asked these days. It's still around, we answer, and remains a superb medium for photographic capture. Without a highly practiced eye, though, you won't see the difference between film and images produced by the digital SLRs we recognize with this year's Editor's Choice awards. From entry-level to professional, these cameras— together with the lenses, software, and printers that support them— testify to filmless capture's swift coming of age.



Nikon AF-S Nikkor
14-24mm f/2.8G ED



Sony
Alpha
700



LG
KU990
Viewty

**AMERICAN
PHOTO
ec**
editor's choice 2008

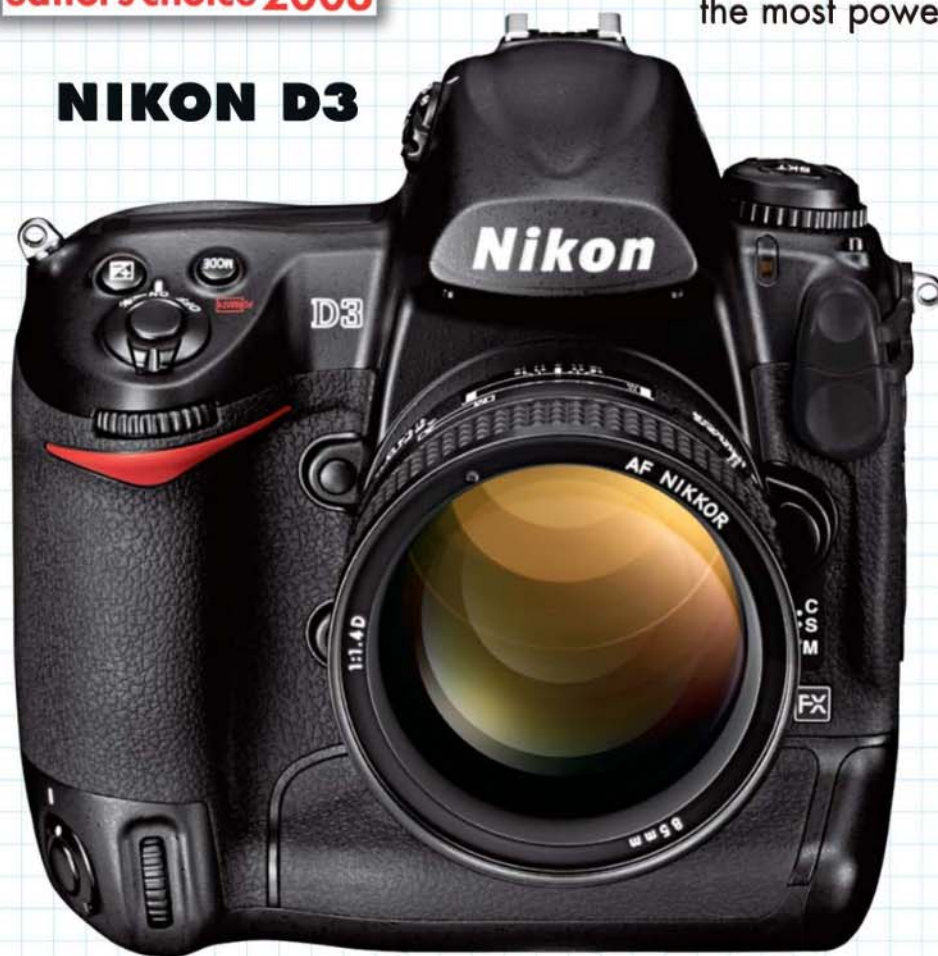
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LENSES | **CELLPHONES** | **SOFTWARE** | **PRINTERS** | **AMERICANPHOTOMAG.COM**



Nikon finally takes the leap to a "full-frame," 35mm-sized image sensor, ending Canon's long monopoly and setting new standards in high-ISO sensitivity, shooting speed, autofocus capability, image processing, and more. We think both location and studio photographers will flock to the Nikon D3, as will many others who want the most powerful D-SLR money can buy.

NIKON D3



For years Nikon insisted it would never make a digital SLR with a 35mm-size sensor and that the APS-C-sized image sensors in all its D-SLRs were up to any foreseeable task. Nikon doth protest too much, we thought, and then suddenly there was the **Nikon D3**—a camera whose image quality alone vindicates full-frame capture. The D3's 12.1-megapixel sensor has twice the surface area of the one in the 12.3-megapixel Nikon D2Xs, which means its individual pixels are twice as big. That improves the camera's **light-gathering capability**, which is unprecedented. With the switch to CMOS and improved image processing, the efficiency of bigger pixels results in far better high-ISO photos and a top sensitivity of **ISO 25,600**, at least two stops better than any other D-SLR.

The D3's top firing rate is also extraordinarily fast: nine to 11 frames-per-second depending on settings. That's two to three times faster than any other full-frame model. And the D3 also has 51 focusing points, the most in its class, 15 of which are the more reliable cross-type—just one piece of what is arguably the world's smartest autofocus system.

The D3's three-inch, 920,000-dot LCD screen is to our eyes the sharpest in any "flagship" D-SLR, and its **Live View** autofocus is actually the first in its class. Other D3 features absent in its rivals include dual UDMA-compatible CF card slots that can be set for either overflow or backup, in-camera correction of chromatic aberration, and an onscreen "virtual horizon" that serves as an electronic bubble level.

The level of control offered by the D3 is simply awesome, but let's stop with the specs. Something about the Nikon D3—its huge, bright viewfinder, that brilliant LCD, and a **prodigious responsiveness**—makes you feel that you're really in touch with your subject. It actually makes you *think* you're taking better pictures.

**NIKON
D3**

12.1
MEGAPIXELS/
CMOS IMAGE
SENSOR

1.0X
FOV CROP
(FULL FRAME)
9 FPS (11 IN DX MODE)

3.0 INCH
LIVE VIEW
LCD SCREEN

IMAGE
STABILIZATION:
IN-LENS

ABOUT **\$5,000**

Built like a tank and fully weather sealed, it's the first D-SLR to combine ultrafast performance and full-frame capture. The Nikon D3's new FX-format image sensor is the same size as a 35mm film frame, so it preserves wide-angle lenses' full field of view; a sensor-cropping DX-format mode even allows fully compatible 5.1-megapixel, 11fps capture with DX-Nikkor lenses designed for Nikon D-SLRs with APS-C-size chips.

Mamiya deserves great credit for building the first medium-format digital camera with an integrated image sensor, the 22-megapixel Mamiya ZD we featured here three years ago. Though that camera has a much bigger chip than any 35mm-style D-SLR, it's similar in form and handling. But you can't shoot film with the ZD or upgrade its sensor. You can't even buy one in the U.S.

The next best thing—or an even better thing if you want to shoot film with the same camera—is to mount Mamiya's 22-megapixel ZD back on the new **Mamiya 645AFD III**, a significantly upgraded model. You get the same number of pixels as with the ZD, and they're twice as big as those in Canon's 21-megapixel EOS-1Ds Mark III (see page 36). The **pixels' larger size** helps the sensor gather light with less noise, and the resulting



smoothness is enhanced by the unique optical qualities of medium-format lenses.

The 645AFD III inherits its basic body shape and finder design from the previous AFD II, but eliminates the latter's metering pattern and exposure compensation dials by moving those functions to its top-deck LCD screen. It also gains a

faster, quieter AF motor; three selectable AF points; a more comfortable, molded silicone grip; and a better-damped mirror mechanism, which lessens the need for mirror lockup.

The bigger story is really Mamiya's **new partnership with Phase One**,

which has its own version of the 645AFD II called the Phase One 645. In response to Hasselblad's decision to "close" its H3D/II system to other manufacturers' digital backs, the two companies have committed to an "open system" compatible not only with Mamiya and Phase One backs (up to 39 megapixels) but also with those from Sinar, Leaf, and others (via adapter plates). In addition to Mamiya's 14-lens lineup, the Phase One and Mamiya cameras accept (with adapters) Hasselblad V-series and Pentacoon lenses.

MAMIYA 645AFD III

22 MEGAPIXELS/
CCD IMAGE
SENSOR
(WITH MAMIYA ZD BACK)

1.15X | **1.8** INCH
FOV CROP | LCD SCREEN

1.2-2 FPS

IMAGE STABILIZATION: NONE

ABOUT **\$10,000** (WITH ZD BACK)

The third generation of Mamiya's digitally compatible 6x4.5cm-format camera takes a separate back for filmless capture, but it's one of the most affordable ways into medium-format digital photography.

PROFESSIONAL D-SLRs | OTHER TOP CAMERAS |

AMERICAN
PHOTO
ec
editor's choice 2008

FUJIFILM IS PRO

12.3 MEGAPIXELS/
SUPER CCD
IMAGE SENSOR

1.5X | **2.5** INCH
FOV CROP | LCD SCREEN

3 FPS | IMAGE
STABILIZATION:
IN-LENS

ABOUT **\$2,500**

Though digital SLRs can be converted to capture infrared wavelengths, this Nikon F-mount model does it without voiding the warranty—and it produces creative effects that once required special-purpose films.

To buy this infrared- and UV-sensitive camera you have to sign an agreement in which you promise not to use it for "paparazzi-like activity." While exhibitionist celebs might like the idea that it can see through clothes (it can't, contrary to popular belief about infrared), we like the **Fujifilm IS Pro** for its artistic possibilities. Though designed for forensic use, its extended sensitivity subverts the translation of tones that black-and-white photographers expect, lightening organic substances because they reflect more IR radiation.

The Fuji IS Pro's cost might seem steep for such specialized effects, but if you put a UVIR cut filter on the lens it becomes a normal camera. In fact, it's basically a **FinePix S5 Pro** (the Fuji winner in last year's Professional D-SLRs category) from which the built-in infrared-cutoff filter has been excised. In turn, the S5 Pro's body is basically a Nikon D200, not the Nikon N80 body on which the IS Pro's predecessor, the S3 Pro UVIR, was based.

That means the IS Pro is a much more capable camera. It shoots **simultaneous RAW+JPEG**, a feature we find useful for workflow purposes; there's even a firmware upgrade that lets you shoot old-fashioned TIFF files. Its LCD is bigger and better; its **live preview** lets you view TTL with a visually opaque IR filter and gives you an idea of how the colors will translate into tones. (You still need a tripod

for precise composition because you can't shoot while viewing.) The IS Pro has the same nominal resolution as the S3 Pro, but improved image processing makes output smoother and lessens noise at high ISOs.



CANON EOS-1Ds MARK III

21.1 MEGAPIXELS/
CMOS IMAGE
SENSOR

1.0X FOV CROP | **3.0** INCH
LIVE VIEW
LCD SCREEN

5 FPS | IMAGE
STABILIZATION:
IN-LENS

ABOUT **\$8,000**

This full-frame, 21-megapixel powerhouse has over twice the pixels of the faster EOS-1D Mark III but shares many specs with it, including 14-bit RAW and small RAW (5.2-megapixel) capture.

Although Canon is no longer the sole player in the full-frame D-SLR arena, the company deserves credit for making 35mm-size image sensors a practical reality, starting with the 11-megapixel EOS-1Ds in 2002. The third generation of this full-frame flagship raises the bar again with a 21-megapixel

CMOS image sensor—making the **Canon EOS-1Ds Mark III** the very first 35mm-style digital SLR with resolution equal to that of many medium-format digital systems. Yet this image quality comes at one-third the price



of the 22-megapixel Hasselblad H3DII-22.

In addition to being much smaller and lighter, the Mark III boasts features and performance that medium-format systems can't match, including 5fps continuous shooting; superfast 45-point autofocus; **smooth output from ISO 50 to ISO 3200**; a dust-busting self-cleaning sensor; wireless Live-View remote operation; and a combat-ready magnesium-alloy body that can survive the roughest location shoot. With the exception of its slower shooting speed, in fact, the full-frame Canon is identical in nearly all respects to its sports- and reportage-gearred sibling, the 10fps, 10.1-megapixel EOS-1D Mark III, our 2007 Professional Camera of the Year.

Unlike that cropped-sensor twin, however, the new model has an **enormous viewfinder**, which Canon calls its finest ever. And it takes more than 60 Canon EF-mount lenses—a much larger and more diverse selection than available in medium format—all of which retain the same angle of view that they would produce on a 35mm film body.

**AMERICAN
PHOTO
ec**
editor's choice 2008

OTHER TOP CAMERAS

PROFESSIONAL D-SLRs

NIKON D300

12.3 MEGAPIXELS/
CMOS IMAGE
SENSOR

1.5X FOV CROP | **3.0** INCH
LIVE VIEW
LCD SCREEN

8 FPS | IMAGE
STABILIZATION:
IN-LENS

ABOUT **\$1,800**

The D300's brilliant 51-point AF system, which it shares with the Nikon D3, focus-tracks in part with color information from its 1,005-pixel RGB exposure meter to better distinguish the subject.

Unveiled at the same time as Nikon's heavyweight D3, this slimmed-down but feature-rich sibling offers many if not most of the same assets—at only one-third the cost. The **Nikon D300's** specs are so good, in fact, that we think many pros will buy it not as a backup body but as their primary D-SLR. A key selling point is its 12.3-megapixel CMOS image sensor, which delivers **cleaner high-ISO output** than the like-sized CCDs used in earlier Nikon D-SLRs. (Its sensitivity is ISO 200 to ISO 3200, expandable to ISO 100 and ISO 6400.) Being smaller than a full 35mm frame, of course, the chip results in a 1.5X field-of-view crop. This means telephotos get an often-useful boost in focal length of 50 percent, but Nikon DX-format zooms are needed for most true wide-angle shooting.

Other than the smaller sensor and accordingly smaller viewfinder (still bigger than some competitors'), the D300's features nearly match those of the D3. They

include a **weather-resistant magnesium-alloy body**; a super-sharp, three-inch LCD with 920,000-dot resolution; 14-bit RAW capture; wireless Live View remote shooting; and the ability to autofocus in Live View mode using either contrast detection (mirror up) or the optical AF system (mirror down). The new MB-D10 battery grip boosts the D300's

swift 6fps to a smoking 8fps, just one frame slower than the D3 at full-resolution capture. Compared with its big brother, the D300 even has a few advantages, including a **self-cleaning sensor**, one-third less weight—and, of course, considerably reduced sticker shock.

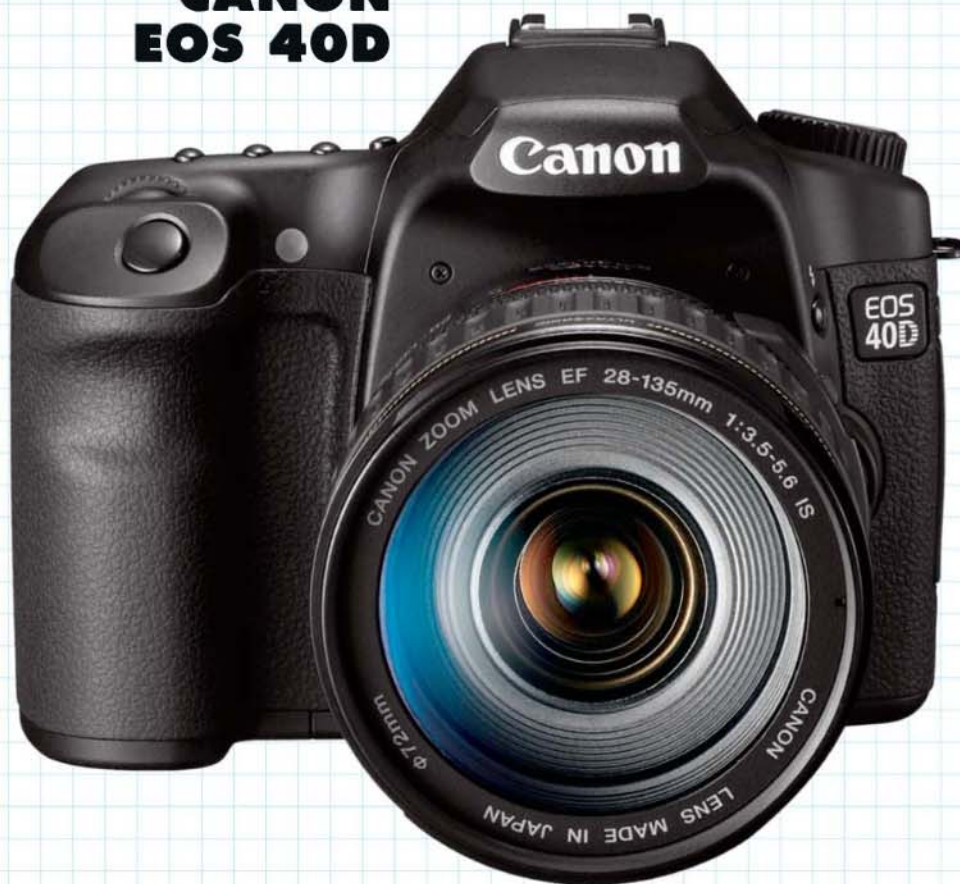
—JONATHAN BARKEY
AND RUSSELL HART



**BEST
BUY**

AMERICAN
PHOTO
ec
editor's choice 2008

CANON EOS 40D



Canon's latest mid-tier D-SLR stands out as the most well-rounded model in this increasingly competitive category. Other cameras in its class offer unique assets, but the 40D shoots the fastest, focuses most ably in low light, and produces the best image quality at high ISO settings. Backed by the most extensive professional lens system of all the mid-tier models featured here, it's also, surprisingly, the least expensive.

Canon's latest mid-tier D-SLR has fewer megapixels than some of its peers, but it's our top choice for both fast-action and available-light shooting. Indeed, in our recent field test pitting the 10.1-megapixel **Canon EOS 40D** against the considerably more costly 12.3-megapixel Nikon D300 (see *AmericanPhotoMag.com*), the 40D excelled on several important counts. These include shooting speed (at 6.5fps, it's slightly faster than the 6fps Nikon minus battery grip); image quality at high ISO settings up to ISO 3200 (the 40D is slightly noisier than the D300 but superior to every other APS-C-format D-SLR); and autofocus (its nine cross-type focus points track moving subjects just as fast as the D300's more advanced 51-point array).

While similar in size and form to its predecessor, the 8.2-megapixel EOS 30D, the EOS 40D borrows many of its abilities from the EOS-1D Mark III, our 2007 Professional Camera of the Year. These include 14-bit RAW capture, which delivers a **fuller tonal range**; DIGIC III image processing, which further smooths those tones; a three-inch, 230,000-pixel LCD screen with a wide viewing angle; a Self-Cleaning Sensor Unit backed up by software-based dust erasure; Highlight Tone Priority mode, which improves highlight detail by about a stop; high-ISO noise reduction; and interchangeable focusing screens.

The EOS 40D is also Canon's first mid-tier model with **Live View**, which allows you to view and compose your subject right on the LCD. (The screen even displays a **real-time histogram**.) And unlike its higher-end siblings, the 40D can be focused in Live View mode simply by pressing the AF-On button. The camera's sturdy magnesium-alloy body has excellent ergonomics as well as weather-protected battery and CF card compartments. Plus, its **large, bright viewfinder** (which covers 95 percent of the subject) is well-suited to low-light viewing and focusing.

**CANON
EOS 40D**

10.1
MEGAPIXELS/
CMOS IMAGE
SENSOR

1.6X FOV
CROP
3.0 INCH LCD
SCREEN

6.5 FPS | IMAGE
STABILIZATION:
IN-LENS
ABOUT **\$1,150**

Accepts more than fifty compatible Canon EF and EF-S optics, most of which incorporate Canon's ultrafast, super-smooth Ultrasonic Motor (USM) autofocus; nearly 20 have built-in Image Stabilization (IS), which lets you shoot safely at shutter speeds up to four stops slower than usual. It's also the only camera in its class capable of transferring images wirelessly to a computer up to 500 feet away.

Though we had four long years to think about what we'd like in a successor to the Olympus E-1, the generation-skipping **Olympus E-3** still defied our expectations. It is a much more sophisticated camera than it really had to be, offering many pro-level features not found on other models in its class.

In fact, the E-3 has a degree of complexity that gives it a steeper learning curve than its competitors. The menu system, because it has to pack in so much, is partly to blame. Once we set things up to our liking, though, the E-3 proved **highly responsive**. Its image quality is excellent where it counts, the Four Thirds format notwithstanding—just a bit grainier than par at ISO 1600 and above. More significant, we made fewer adjustments to the E-3's output than we typically do with other D-SLRs.

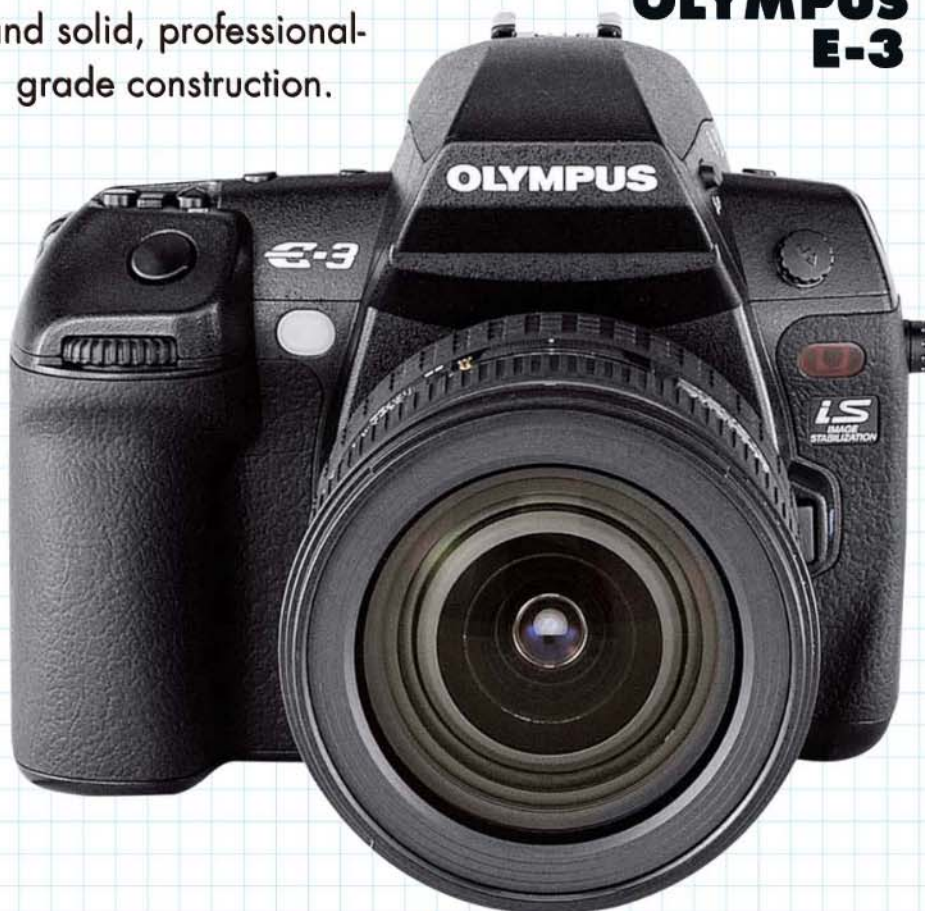
A magnesium-alloy chassis protects its inner works; ample gasketing makes it the most dust- and weather-resistant model here. Its viewfinder is bright and has enough magnification to make you forget that this is a Four Thirds-format D-SLR. And while the E-3's LCD is a bit small, that's because it accommodates the hardware needed for full articulation—which lets you angle it for viewing from a wide range of positions for **Live View** shooting. Photographers who've never tried composing onscreen should give it a chance, because it lets you make pictures you couldn't have taken through the optical viewfinder.

The best new thing about the new model is its **autofocus performance**, the chief beef against the E-1. We were floored by the speed of the E-3's 11-point AF system, which snapped to it in single-shot mode—with none of the vexing searching that slowed down the E-1—and challenged Canon's EOS 40D in continuous-AF focus tracking when light was good. The 11 focus points are all cross-type, making them better able to lock onto both horizontal and vertical detail. The EOS 40D's nine focus points, and 15 of the 51 focus points in the Nikon D300, are also cross-type, but they're sort of bunched together in the middle of the viewfinder. The E-3's points are spread more widely and evenly, allowing it to focus off-center subjects consistently. Speaking of focus, the **phenomenal pro-quality lenses** Olympus is making for the E-3 are half the reason we've chosen it as Co-Camera of the Year. Who can argue with the range of an ultrawide rectilinear 7-14mm f/4 zoom, the equivalent, in 35mm, of 14-28mm? Or with the speed of a 14-35mm f/2, a stop faster than its popular full-frame equivalent, the 28-70mm f/2.8?

This brilliant successor to the aging Olympus E-1 vindicates the Four Thirds format with its huge viewfinder, super-fast AF, in-body image stabilization, automatic sensor cleaning, swiveling Live-View LCD screen, wireless flash, and solid, professional-grade construction.



OLYMPUS E-3



OLYMPUS E-3

10.1
MEGAPIXELS/
LIVE MOS
IMAGE SENSOR

2X FOV
CROP
2.5 INCH LCD
SCREEN

5 FPS | IMAGE
STABILIZATION:
IN-BODY
ABOUT **\$1,700**

Olympus addresses the "tunnel vision" that often plagues Four Thirds-format viewfinders by giving the E-3's finder the highest magnification of any D-SLR (1.15X), at any price. You get an eyeful when you look through the E-3—a frame at least as wide as, and, due to its squarer shape, a little taller than those of its competitors. What's more, it has the 100-percent subject coverage you'd expect from a professional SLR.

PENTAX K20D

14.6 MEGAPIXELS/
CMOS IMAGE
SENSOR

1.5X | **2.7** INCH
FOV CROP | LCD SCREEN

3FPS | IMAGE
STABILIZATION:
IN-BODY

ABOUT
\$1,150

Affordable but weather-sealed like a pro camera, this upgrade to the K10D has Live View and a new image sensor with the highest resolution of any D-SLR in this class.

We loaned the **Pentax K20D** to a friend who owns its predecessor, the Pentax K10D, and he said "It feels like my camera." That's true, because Pentax is sticking with the formula that beat the K10D's midtier competitors in last year's Editor's Choice. Like its predecessor, the K20D has a stalwart polycarbonate-over-alloy body with **more than 70 weather seals**; the same excellent handling and menu logic; the largest viewfinder in its class thanks to 0.95X magnification; encyclopedic customization capability; and in-camera image processing options. Its dust-removal system is backed up by onscreen dust mapping for manual sensor cleaning; its sensor-shifting **image stabilization**

adds another stop of handheld range to the K10D's three with any K-mount lens ever made.

Look closer and you'll notice that the LCD screen has grown from 2.5 to 2.7 inches—and is now capable of Live View operation, with mirror-flip, single-shot focusing activated by the AF thumb button. The new display even permits color tuning



**BEST
BUY**

along with the usual brightness adjustment, for a closer match with your own computer screen.

The biggest upgrade, though, is the **14.6-megapixel CMOS** image sensor the K20D shares with its twin, the Samsung GX-20. The Samsung-made chip captures over 40 percent more data than the

K10D's 10.2-megapixel CCD, with equivalent or better noise performance and a top sensitivity of ISO 6400. Yet continuous shooting is still 3fps, with bursts of up to 38 JPEGs, 14 PEF, or 16 DNG RAW files. (A 21fps setting fires continuous bursts at 1.6 megapixels.) Other improvements include a PC socket for plug-in flash; a built-in interval timer; and a user-selectable dynamic-range boost. Even the 18-55mm kit lens is sharper than before.

**AMERICAN
PHOTO
ec**
editor's choice 2008

OTHER TOP CAMERAS

ADVANCED D-SLRs

SONY ALPHA 700

12.3 MEGAPIXELS/
CMOS IMAGE
SENSOR

1.5X | **3.0** INCH
FOV CROP | LCD SCREEN

5FPS | IMAGE
STABILIZATION:
IN-BODY

ABOUT
\$1,250

Despite an abundance of features for its price, the Alpha 700 makes it easy for you to navigate and adjust important settings—all of which are clearly indicated on its crisp LCD screen.

Its number is a nod to mid-tier Maxxum 7-series film SLRs, but the second model in Sony's D-SLR line is more than a step up from the Alpha 100 that won last year's Entry-Level Camera of the Year. Like that model, the **Sony Alpha 700** is an abundance of camera for the money. Ergonomically, mechanically, optically, and operationally it is just what we like in an SLR.

An aluminum chassis and magnesium-alloy outer panels make the A700 relatively heavy, the better for steady shooting and hard knocks. Its contours are more squared-off than on a typical SLR, which makes for a more secure grip. It has **in-camera image stabilization**, retooled to compensate for higher frequency vibration such as hand tremors. Its bright, high-magnification viewfinder is an exhilarating change from the tunnel vision of some other models with APS-C-sized sensors, while its three-inch high-res LCD looks as sharp as any we've yet seen on a D-SLR. Functions can be set with push-buttons that eliminate the need to scroll through the menu; one button brings up the A700's

Quick Navigation screen, allowing fast adjustment of many functions with a single controller.

The Alpha 700's new 12.25-megapixel CMOS image sensor actually reduces noise before the signal leaves the chip, technology that saves power and is designed to improve high-ISO performance.

A built-in HDMI terminal allows direct viewing on HDTV, the first in a D-SLR along

with Nikon's D300. The Sony A700 even rejiggers Minolta's pressure-sensing grip, originally designed to provide a bigger head start on focusing: eye-start AF isn't activated unless the grip is being squeezed. That way the camera doesn't focus aimlessly as it bounces against you, ready for your next shot.

—R.H. AND J.B.





CANON EOS DIGITAL REBEL XSi

The “baby” of the Canon EOS family inherits great genes from its larger, costlier siblings, coming into the world with a low-noise CMOS sensor, large viewfinder and LCD screen, fast shooting speed, and dual-AF Live View.

These traits give the Rebel XSi an unusual maturity for its class.



Though this compact D-SLR looks like the 10.1-megapixel Digital Rebel XT_i, its pint-sized predecessor, it shares technology with the more advanced EOS 40D and flagship Mark III series. For example, its 12.2-megapixel CMOS sensor incorporates bigger microlenses on top of its pixels to improve light gathering. Likewise, DIGIC III image processing helps the **Canon EOS Digital Rebel XSi** deliver the cleanest output of its peers (up to ISO 1600), accelerate data writing (up to 53 Large/Fine JPEGs or 6 RAW frames at a class-leading 3.5fps), and conserve energy (along with a new battery, which delivers 50 percent more shots than the XT_i).

Another inherited trait is the XSi's 14-bit analog-to-digital conversion, which **smooths gradation**, especially in RAW images. Highlight Tone Priority improves detail in bright areas; High ISO Noise Reduction and Long Exposure Noise Reduction clean things up on the low end of the scale. Plus Auto Lighting Optimizer combines global and local adjustments to **enhance brightness and contrast**, something many pricier Canon models don't do. Likewise, Face-Detection technology automatically brightens backlit faces.

The first Digital Rebel to use SD memory cards, the XSi has the biggest viewfinder in its class, with 0.87X magnification, and covers an impressive 95 percent of the subject. The three-inch, 230,000-pixel LCD is the class leader, and the first in a Digital Rebel that can be used for Live View shooting—which lets you compose onscreen, judge exposure with a real-time histogram, and magnify live subject details up to 10X. The LCD doubles as a **huge data screen** that even focus-challenged photographers can read. The menu system is equally legible and more logical than many competitors'. The **improved ergonomics** of its polycarbonate and stainless-steel body make the camera a pleasure to handle.

**CANON
EOS
DIGITAL
REBEL
XSi**

12.2
MEGAPIXELS/
CMOS IMAGE
SENSOR

1.6X FOV
CROP | **3.5** FPS
IMAGE
STABILIZATION:
IN-LENS

3.0 INCH LCD
SCREEN
| ABOUT **\$800**

The newest Rebel is Canon's first D-SLR with dual-AF Live View—and the only such camera available among affordable, APS-C-format models. Quick Mode offers faster focusing; Live Mode uses point-and-shoot style contrast-detection, which is slower but offers greater precision and the ability to freely position the AF point(s).

SONY ALPHA 350

14.2 MEGAPIXELS/
CCD IMAGE
SENSOR

1.5X FOV CROP | **2.7** INCH
LCD SCREEN

2.5 FPS | IMAGE
STABILIZATION:
IN-BODY

ABOUT **\$800**

This model breaks new ground in three ways. It has the highest resolution in its price class. It's the first Sony (along with the lower-res A300) to have Live View. And it's the first D-SLR in which that feature doesn't slow autofocus.

The LCD screen on the **Sony Alpha 350** may not be as big or sharp as the one on the heftier Alpha 700 (see page 40), but it's actually more versatile. It doubles as a live electronic viewfinder that sees exactly what the optical viewfinder sees. It does this not with true Live View technology (which relays the image from the "taking" sensor) but with a separate, dedicated sensor near the eyepiece. That's a significant advantage, allowing fast, phase-detection AF (focus tracking included) when you're composing on the LCD, without the cumbersome "mirror-flipping" that slows other Live View models down.

Equally advantageous, the A350's screen incorporates a bi-fold mechanism that lets you swing it up 90 degrees, for waist-level shooting, or down 45 degrees, for overhead shooting—highly useful techniques not possible with a fixed screen.

Medium sized and comfortably shaped, the A350 incorporates Sony's customary **abundance of advanced features.** These include in-body Super SteadyShot, which compensates for camera shake (and image blur) with any

**BEST
BUY**



Sony lens; D-Range Optimizer, which noticeably extends the tonal range; nine-point Eye-Start AF; automatic sensor cleaning; a **noise-reducing Bionz processor**; a 730-shot battery; an "intelligent" battery meter; and a super-legible, self-orienting data display.

But the feature that most distinguishes the new Alpha from its

competitors is its 14.2-megapixel CCD image sensor.

The A350 provides the **highest resolution** of any Sony digital SLR and produces more image detail than cameras costing hundreds or even thousands of dollars more. Yet at maximum file size, the A350 can still record an unlimited number of continuous JPEGs or up to six RAW frames, at up to 2.5fps.

**AMERICAN
PHOTO
ec**
editor's choice 2008

**OTHER TOP
CAMERAS**

ENTRY-LEVEL D-SLRs

PANASONIC LUMIX DMC-L10

10.1 MEGAPIXELS/
LIVE MOS
IMAGE SENSOR

2.0X FOV CROP | **2.5** INCH
LCD SCREEN

3 FPS | IMAGE
STABILIZATION:
IN-LENS

ABOUT **\$1,200**
(WITH 14-50mm LEICA-SPEC LENS)

This successor to the Lumix DMC-L1 sports a higher-res sensor and more conventional controls and styling. The L1 pioneered Live View, but the L10 takes it to a new level.

Panasonic's first D-SLR, the 7.5-megapixel Four Thirds-format Lumix DMC-L1, is a hefty, stylish instrument: Its Leica-inspired metal body is flat on top, has a separate shutter-speed dial, and encircles the lens with an old-fashioned aperture ring. All that is gone from the lighter, polycarbonate-clad **Panasonic Lumix DMC-L10**, which has a conventional prism hump; a comfortable, shaped handgrip; and new-age controls. And while the L1 was the first D-SLR with Live View, the new camera adds a second, more usable variant in which autofocus is performed with contrast detection by its 10.1-megapixel, Four Thirds-format imaging sensor. This **second Live View mode's** AF is slightly slower but way more flexible, with four different sub-modes that allow you to control the size and position of up to 11 focus points.

The Lumix L10's virtuosity is multiplied by its 2.5-inch **variable-**

angle LCD, which swings out 180 degrees horizontally from the body and rotates 270 degrees. This means not only that you can compose from waist-level or overhead but also that you can face the screen forward for self-portraiture.

Another standout asset of the L10 is the zoom that comes with it. It's not a typical low-budget "kit" lens but a beautifully made **Leica**

D-Vario Elmar 14-50mm (28-100mm equivalent) with superb image quality and built-in MEGA Optical Image Stabilization. Being in the lens, the latter's smoothing effect is visible in the L10's viewfinder. And while the finder is small, as in most Four Thirds models, a clever 1.2X magnifying eyepiece improves the view significantly.



Two years ago Pentax caused a sensation when they debuted the tough, savvy K10D, the first weather-sealed D-SLR priced under \$1000. Now they've done it again—creating an even less expensive model with the same 10.2-megapixel sensor and very similar specs. Physically the new **Pentax K200D** is slightly smaller than the K10D, but its fiber-reinforced polycarbonate shell and stainless-steel chassis are just as rugged, with **60 environmental seals** offering pro-caliber protection against rain and dust. The K200D also shares the K10D's sensor-vibrating Dust Reduction system, but it adds something called **Dust Alert**. This feature creates a map of any remaining dust on the image sensor, displaying it on the camera's 2.7-inch LCD—bigger, by the way, than the K10D's—to help with manual cleaning.

The K200D also incorporates Pentax's own Image Stabilization system, which shifts the sensor to offset camera shake. That means you can get sharp shots at shutter speeds up to four stops slower than you'd ordinarily need, with

any Pentax lens—even decades-old manual-focus optics. And manual focus is aided by the K200D's sharp, bright viewfinder, one of the biggest in its class, with 0.85X magnification and 96 percent coverage. The K200D also retains the K10D's SAFOX III AF system, which has 11 focus points—impressively, **all cross-type**. But it moves the AF area selector and a few other formerly external controls to its well-

organized menu system. All that said, the new model's imaging abilities are remarkable too. There's instant RAW capture via a dedicated button; an **Expanded Dynamic Range** setting that significantly improves highlight detail; and in-camera, post-exposure JPEG filter effects and RAW-to-JPEG conversion. Perhaps most impressive, you can preview, in real time on the LCD screen, the effect of changing settings—before you take the shot.



PENTAX K200D

10.2 MEGAPIXELS/
CCD IMAGE SENSOR

1.5X FOV CROP | **2.7** INCH LCD SCREEN

2.8 FPS | IMAGE STABILIZATION: IN-BODY

ABOUT **\$650**

Whether you deem it a souped-up K100D or a trimmed-down K10D, this model offers the most rugged, weather-resistant body of any entry-level D-SLR. That plus sensor-based image stabilization, auto dust removal, and expanded dynamic range make the K200D a serious contender.

ENTRY-LEVEL D-SLRs | OTHER TOP CAMERAS |

OLYMPUS EVOLT E-420

10.1 MEGAPIXELS/
LIVE MOS IMAGE SENSOR

2.0X FOV CROP | **2.7** INCH LCD SCREEN

3.5 FPS | IMAGE STABILIZATION: IN-BODY

ABOUT **\$500**

Olympus excels at making tiny, exquisite cameras, and that includes this, the world's smallest, lightest D-SLR. The E-420 upgrades the E-410's image quality and incorporates a better LCD, three-mode Live View, and wireless flash.

A big professional D-SLR can be overkill for everyday shooting. Given a choice, we might take the delightfully portable **Olympus EVOLT E-420** instead. It weighs just 15 ounces—three less than its closest competitor—and measures only 5.1x3.6x2.1 inches. It squeezes into a coat pocket even with the 14-42mm (28-84mm equivalent) kit lens attached. And it's slimmer still with the minuscule new Zuiko 25mm f/2.8 (50mm equivalent), which has a depth of less than an inch. Despite its size and **bargain price**, the 10.1-megapixel EVOLT E-420 delivers dynamic range, ISO range, clarity, and color fidelity approaching that of the top-of-the-line Olympus E-3 (see page 39). It owes these assets to better white-balance calculation, new noise-reducing amplifiers, and a TruPic III image processor. The latter also allows 3.5fps shooting, matching Canon's Digital Rebel XSi. Also like the E-3, the E-420 can be set to selectively boost shadows.

The E-420 gets a bigger, more contrasty LCD screen with a wider

viewing angle, all assets for **Live View** shooting. And Live View is available with three focusing modes: three-point, mirror-flip phase shift, like the E-410's; contrast detection similar to the Panasonic L10's (with up to 11 focus points); and a hybrid mode combining the two, for extra precision. Onscreen, Perfect Shot Preview shows you multiple thumbnails of the Live View image with various effects and adjustments applied so you can choose the one you want

before you shoot. While the E-420 lacks the built-in image stabilization of its costlier siblings, it does have supersonic sensor cleaning and pro-grade **wireless multi-flash**, for managing up to three strobe groups on its LCD control panel and triggering them with its pop-up flash.

—J.B. AND R.H.

BEST BUY



AMERICAN PHOTO ec
editor's choice 2008

OLYMPUS
ZUIKO
DIGITAL
7-14mm
f/4.0 EDNIKON AF-S
NIKKOR
14-24mm
f/2.8G ED

One legacy of the film-based Advanced Photo System is that it got optical designers thinking about what they could do with a lens if it didn't have to cover a full 35mm frame. Indeed, the size of the image

sensor in most digital SLRs is roughly based on an APS "C" frame, and along with the even smaller Four Thirds-format chip has allowed designers to create lenses that are faster, sharper, and more compact than ever.

NIKON AF-S
NIKKOR
14-24mm
f/2.8G ED

Its short focal-length range makes it sound more like a zoom for digital SLRs with a smaller-than-35mm image sensor. In fact, Nikon's phenomenal 14-24mm f/2.8 zoom covers a **full 35mm frame**. No, it's not an unsolicited optical gift for Nikon photographers who use film SLRs,

though they'll benefit from it. Rather, it's a match made in digital heaven: a **constant aperture**, ultrawide-angle zoom dedicated to Nikon's full-frame D3 D-SLR (pending a second full-frame model).

You can use the 14-24mm with other Nikon D-SLRs, on which it will give you the not-too-shabby equivalent of 21-36mm f/2.8. But it's an awfully big lens for that, and you'd be throwing away the full goodness of its **awesome corner-to-corner sharpness**. At 14mm the image quality it produces is actually *better* than Nikon's very good *prime* 14mm f/2.8 wide-angle.

The new rectilinear zoom is fully weather-sealed and has internal, SWM-driven AF. The latter contributes to (continued on page 84)

OLYMPUS ZUIKO
DIGITAL
7-14mm f/4.0 ED

On the opposite end of the D-SLR chip-size spectrum from Nikon's new 14-24mm, this **spectacular Four Thirds-format zoom** delivers roughly the same 35mm-equivalent focal

length range: 14-28mm. The extra four millimeters that take you out to 28mm are useful when you don't want to force perspective too much, and the lens is way smaller in part because its image circle only needs to cover one-quarter the area of the Nikon's. (Of course its f/4 maximum aperture helps too, but is constant throughout the range.) Another benefit of the smaller chip format is the lens's remarkable closest focusing distance: four inches at every focal length.

Zooming on the **fully rectilinear** 7-14mm is nice and firm, with little to no apparent vignetting or barrel distortion throughout. For photographers accustomed to swapping prime wide-angles just to gain or shed a few millimeters, (continued on page 84)

1

NIKON PC-E
NIKKOR 24mm
f/3.5 EDOTHER
TOP
SLR
LENSES

2

TAMRON SP
AF10-24mm
f/3.5-4.5 Di II LD

3

SIGMA
10-20mm
f/4-5.6 EX
DC HSM

4

OLYMPUS ZUIKO DIGITAL
14-35mm f/2.0 ED SWD

1 NIKON PC-E NIKKOR 24mm f/3.5 ED Nikon photographers who shoot with perspective-control (PC) lenses can finally **add tilt to their shift**. Unlike all prior Nikon PC optics except the recent 85mm PC macro, the manual-focus 24mm PC-E Nikkor lets you angle the lens up to 8.5 degrees to either side, along with about the same amount of lateral shift that made our old 28mm PC Nikkor so great. This means in addition to keeping the film plane (oops, image sensor) parallel to the subject to prevent the convergence of parallel lines, you can **tilt the plane of focus** (continued on page 84)

2 TAMRON SP AF10-24mm f/3.5-4.5 Di II LD This **affordable yet high-performance** wide-angle zoom stretches Tamron's current 11-18mm f/4.5-5.6 lens on both ends of its focal-length range, producing the equivalent in 35mm of about 15-36mm (for Nikon D-SLRs other than the D3) or 16-38mm (for Canon D-SLRs other than the EOS 5D and EOS 1Ds-series models). It delivers pretty much the same angles of view, for smaller-chip D-SLRs, that the tried-and-true 16-35mm does for 35mm- or (continued on page 84)

3 SIGMA 10-20mm f/4-5.6 EX DC HSM With a Four Thirds-format mount that fits Olympus, Panasonic, and Leica Digilux D-SLRs, this 10-element zoom **stays compact** (about three inches long and wide) but delivers a powerful 20-40mm range (35mm equivalent). It zips from ultrawide-angle to a slightly-wide focal length that can be used with little evident distortion. (continued on page 84)

4 OLYMPUS ZUIKO DIGITAL 14-35mm f/2.0 ED SWD Photographers who've done much of their full-frame shooting with a 28-70mm f/2.8 sometimes bemoan that zoom's speed, even though it's constant. Prime lenses falling within the same focal-length range often provide an f/2 maximum aperture or wider, making them more versatile in low light. The zoom's f/2.8 is a compromise—a way both to keep the maximum aperture constant and prevent the lens from getting too big for wieldy (continued on page 84)

BEST BUY

5

CANON EF-S 55-250mm f/4-5.6 IS



6

PENTAX SMC DA* 200mm f/2.8 ED (IF) SDM



5 CANON EF-S 55-250mm f/4-5.6 IS

Built-in image stabilization more than offsets the variable-aperture design of this compact, lightweight lens—a moderate- to super-tele UD zoom equivalent to 88-400mm (in 35mm). A new, **simpler IS technology** both lowers the cost and increases to **four** the number of stops by which you can safely shoot handheld below the focal length's reciprocal. At the lens's highest magnification, for example, you could shoot at 1/30th second and shake would be countered well enough to prevent image blur. We probably wouldn't trust our own steadiness at such a slow speed; we feel safer at two to three stops slower. Assuming you don't (continued on page 84)

6 PENTAX SMC DA* 200mm f/2.8 ED (IF) SDM

A fine match for the impressive Pentax K20D (see page 40), this razor-sharp, smooth-focusing telephoto **becomes a 300mm f/2.8** (in 35mm terms) when you use it on that camera. And the 300mm f/2.8 was always a bread-and-butter optic for 35mm sports and wildlife photographers, available for just about any brand of SLR. That lens was hefty, though, with a barrel length of 10 inches or more, a girth of up to five inches, and weight approaching six pounds. By contrast, the new Pentax 200mm f/2.8 (which meets the same tough weather- and dust-resistance spec as the K20D body) is only half that long, just over three inches in (continued on page 84)

7 ZEISS MAKRO-PLANAR T* 100mm f/2 ZF

Accurate focus is critical when you're shooting macro photographs, given the inherently shallow depth of field at such close working distances. This full-metal, manual-focus lens for the Nikon F-mount makes the job easier by giving you a **wider maximum aperture**—and therefore a brighter viewfinder and more decisive point of focus—than with the f/2.8 of most other macros. (For shooting very close we find autofocus to be more of a (continued on page 84)

8 TOKINA AT-X PRO DX AF 11-16mm f/2.8

Available for Canon (EF-S) and Nikon (DX) D-SLRs, this constant-aperture, wide-angle zoom proves that independent lensmakers can build lenses that are every bit as good as, if not better than, those offered by the SLR makers themselves. We think its **optical quality equals or beats** that of its closest competitors, which include lenses with 10-20mm, 10-22mm, (continued on page 84)

9 SONY ZEISS VARIO-SONNAR T* 24-70mm f/2.8 ZA

This zoom's very wide to moderate-tele range is ideal for a full-frame D-SLR. So why would Sony bring out such a lens, given that the smaller-than-35mm chip in Sony D-SLRs makes it an old-school 35-105mm? To prepare for **Sony's full-frame, 24-megapixel pro D-SLR**, (continued on page 84)

OTHER TOP SLR LENSES

AMERICAN PHOTO ec
editor's choice 2008

7

ZEISS MAKRO-PLANAR T* 100mm f/2 ZF



TOKINA AT-X PRO DX AF 11-16mm f/2.8

8

BEST BUY



9

SONY ZEISS VARIO-SONNAR T* 24-70mm f/2.8 ZA



NOKIA
N96

NOKIA N96

5 MEGAPIXEL
IMAGE SENSOR | 34 mm LENS
(EQUIVALENT)2.8 INCH
LCD SCREEN | 30 VGA
VIDEO FPS (MPEG-4)BUILT-IN
GPS: YES | ABOUT \$800

The phone's dual LEDs work as either a flash or a continuous video light, the latter helpful for making movies at 30fps. Shooting is in MPEG-4, but the N96 plays back a number of video formats, allowing you to view and download clips and shows from the Web. (It has an ample 16GB of internal memory, expandable with microSD/SDHC cards.) A flip-out kickstand lets you prop the phone up to view photos and videos, or watch live mobile TV. Wherever you roam, preinstalled software on the WiFi-capable N96 makes it easy to send photos to blogs and online galleries. And the phone keeps track of where you shoot by **tagging your pictures** with its built-in GPS capability. About \$800.

SONY
ERICSSON
C902

The camera cellphones that made our cut this year have much in common. On the camera side, they all feature five-megapixel resolution—enough for an 8x10 print, lenses, compression, and processing permitting. (And their lenses are often name-brand.) These models also share a bar-like shape resembling that of compact cameras, one that serves photographic purposes well. All have integral music and video players, e-mail support, Web browsers, FM radio, and TV-out connections. They even have secondary cameras that let you make video calls—if you have the service. These phones are all GSM models: Buy

them unlocked from a retailer and you can use them with service from providers such as AT&T and T-Mobile.

SONY ERICSSON C902

5 MEGAPIXEL
IMAGE SENSOR | 35 mm LENS
(EQUIVALENT) | 2.0 INCH
LCD SCREEN30 QVGA
VIDEO FPS (MPEG-4) | BUILT-IN
GPS: NO | ABOUT \$500 IN RED
OR BLACK

The C in its name refers to Sony's Cyber-shot digital point-and-shoots, and this bar phone borrows from those popular cameras. Its lens focuses using **face-detection technology**, finding and following a moving face in the frame. Its BestPic mode shoots a quick sequence of nine photos so you can save the best one, while its high-powered LED (used for both flash and video) parcels out the light needed for such bursts. There are plenty of scene modes to choose from, but you can adjust white balance, ISO settings, and color manually. Prefer to stick with automation? Use Photofix, a one-touch tool that adjusts exposure, brightness, and contrast after the shot, in-camera.

All this control is great, but we especially like the way Sony Ericsson puts it at your fingertips: Slide the lens cover open to shoot, and **touch-sensitive icons** light up around the LCD. PictBridge support and photo blogging software make it easy to get your pictures (stored on Memory Stick Micro cards) onto paper or into cyberspace. About \$500, in red or black.

1 Nokia N82 This bar phone is sleek but just big and boxy enough to give it a camera-like feel when you hold it horizontally. A switch next to its Zeiss AF lens (equivalent to a 35mm focal length in 35mm photography) and flash (a traditional tube rather than an LED) flips open the lens cover and turns on the camera. Along with state-of-the-art **five-megapixel resolution**, the N82 offers most of the options you'd expect from a good compact, including macro and landscape focus modes; portrait, sports, night, and night portrait scene modes; and a customizable, "user-defined" mode. Its flash modes include fill and red-eye reduction; shot-timing options include a burst mode, a variable self-timer, and even time-lapse settings. White balance, contrast, and sharpness are adjustable, as is the camera's equivalent speed, which can be set to high (ISO 400), medium (ISO 200), or low (ISO 100). The N82 captures **digitally stabilized VGA video**, also on microSD cards, at 30fps in the MPEG-4 format. (You'll be glad to have the supplied 2GB microSD card.)

To help you with composition, the N82 can display a rule-of-thirds grid overlay on its 2.4-inch LCD. PictBridge support lets you send photos directly to a printer;

built-in software makes it easy to upload photos and videos to the Web, which you can do by WiFi when you're within range. A Symbian S60 third-edition OS and Java platform mean you can add **third-party mobile imaging applications**, including software that uses the N82's built-in GPS capability to geotag your photos. About \$500.

2 Sony Ericsson Cyber-shot K850

Modeled on Sony's Cyber-shot compacts, this eponymous bar phone has a camera-style switch for selecting photo, video, or playback mode. When you choose photo or video its lens opens up and buttons on the **alphanumeric keypad** turn into camera controls, identified by illuminated icons. Camera specs and features are similar to those on Sony's C902 (opposite, right), with five megapixels of resolution and modes such as BestPic and PhotoFix helping you get a good shot both before and after you take it.

The K850 offers the sorts of white balance, color, and flash selections you'd expect from a regular snapshot camera, along with some you might not—**spot metering**, adjustable ISO, panorama mode, and digital image stabilization. And no regular camera comes loaded with

the K850's **photo-blogging software**, which makes it easy to upload photos (saved on Memory Stick Micro cards) to the Web. On the download side, its Java platform lets you add your favorite mobile imaging software programs. About \$500, in green, blue, or black.

3 Samsung SGH-G800

The only model with an **optical zoom** in our stellar group, this slider phone has a 3X focal-length range that's roughly equivalent (in 35mm) to 35-105mm. It also incorporates a tube flash and 2.4-inch LCD. A sliding lens cover panel turns on the G800's photographic functions when opened, and gives it a very camera-like look. The new phone is camera-like inside as well, with **face-detection autofocus**, image stabilization, and a Wide Dynamic Range Optimization mode that opens up shadows while preserving highlight detail. The G800 offers scene, burst, macro, and panorama modes; adjustable white balance and ISO settings; and red-eye reduction. It also provides PictBridge support for sending photos directly to a printer. Images are saved to microSD memory cards; use the supplied full-SD adapter to download photos with your card reader. About \$400.

4 LG KU990 Viewty

A stylish bar phone with a Schneider lens, this model sets itself apart with photography-oriented features such as manual focus (quaintly set with a ring around the lens), a top light-sensitivity of ISO 800 (which can be adjusted manually), and **digital image stabilization**, the latter two useful for low-light shooting without flash. The Viewty's flash is an old-fashioned tube, not an LED. And just like on a conventional camera, there's a three-position switch for changing from photo to playback to video. (Unlike most camera cellphones, the Viewty can shoot **Web-quality videos** at 120fps for slow-motion playback.)

A three-inch, touch-sensitive LCD screen makes an especially nice viewfinder and an intuitive interface for changing settings, which in addition to ISO include scene modes, macro focusing, and a variable self-timer that lets you put yourself in the picture. You can write directly on the screen with a stylus to add notes to your photos, and the Viewty's handwriting recognition software allows you to write out Web addresses so you don't have to punch tiny buttons. That way, you can get your pictures (saved to microSD or microSDHC cards) online even faster. About \$450. —AIMEE BALDRIDGE

CAMERA CELLPHONES

OTHER TOP CAMERA CELLPHONES

AMERICAN PHOTO ec
editor's choice 2008



1 NOKIA N82



2 Sony Ericsson Cyber-shot K850



SAMSUNG SGH-G800

3



LG KU990 VIEWTY

4



This year saw the advent of specialized plug-ins for Apple's Aperture 2.1 and nondestructive localized editing in Adobe's upcoming Lightroom 2.0—bringing Photoshop-style control of specific image areas to these picture-management powerhouses. Some of their fans just might not need Photoshop anymore!



APPLE APERTURE 2.1

APPLE APERTURE 2.1

Version one of Apple's Mac-centric program, a winner in our 2007 Imaging Software of the Year category, simply changed the way we work with digital photographs. This major upgrade still combines nondestructive editing of RAW files, powerful cataloging and output tools, and more within a single-window, full-screen interface. But Version 2.1 is faster overall, with RAW browsing accelerated by **quick-loading JPEG previews**

and file export (including to DNG) now operating in the background. Workflow is further streamlined by single-panel control of projects, metadata, and image adjustments. Aperture 2.1's revamped RAW engine significantly reduces noise, improves detail, and fine-tunes color.

New controls include Highlight Recovery and Black Point, hue and moiré fine-tuning, selective saturation and detail boost, clipping overlays, vignetting, and a better retouching brush. Integrated tightly with iLife and iWork, Aperture 2.1 can now access images within iPhoto, as well as sync its image libraries with an iPod, iPhone, or password-managed .Mac Web gallery. Yet its biggest advance may be the **ability to host third-party plug-ins**. Joining Aperture's own new Dodge & Burn plug-in, these already offer noise reduction, selective adjustments, green-screen silhouetting, HDR compositing, fisheye straightening, and simulated lens filters. About \$200.

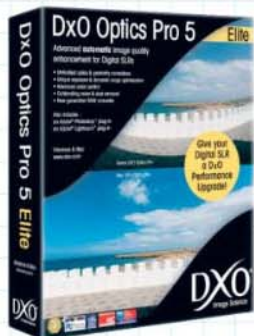
Nik Viveza This remarkable plug-in brings the innovative U Point technology first introduced in Nikon Capture NX to Adobe Photoshop and Elements, as well as Apple's Aperture 2.1. It offers a radically simplified approach to **making local adjustments** to an image—more or less eliminating the need to create complicated selections or masks. To change brightness, contrast, saturation, or hue, just drop a **Color Control Point** where you need it and use its pop-up sliders to adjust image parameters and the effect's diameter. You can cleanly darken a sky even if it's broken up by an irregular horizon, or dodge a small area. Even better, you can use Viveza as a nondestructive Smart Filter in Photoshop CS3. About \$210.

DxO Optics Pro 5 Like previous versions of DxO Labs' highly sophisticated image correction software, Optics Pro 5 corrects linear distortion, vignetting, color fringing, detail softening, and other optical defects using proprietary profiles of dozens of supported D-SLRs and lenses. Now it also features a next-generation **RAW converter** that analyzes "non-local" image data to extract more detail, eliminate moiré and pattern artifacts, and enhance low-light imagery. Its newly developed **noise reduction** is applied prior to RAW conversion, rendering extremely fine "grain" while preserving sharpness, saturation, and color accuracy even at high ISOs. Version 5 also gets a more intuitive, attractive interface and batch dust-removal. From \$150 to \$270.

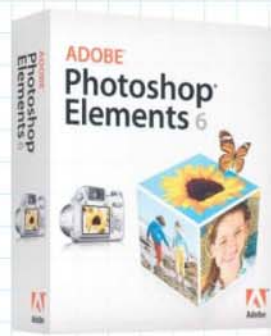
Adobe Photoshop Elements 6 for Macintosh

After two years of waiting, Mac owners finally get a brand-new "elemental" version of full-fledged Photoshop CS3. Elements 6 for Mac retains many of **CS3's essential strengths**—for way less cash. Thus it comes with the top-notch Adobe Camera Raw processor and the pro-level **Bridge browser**, for image organizing and batch operations. Also new are CS3-like layers, histories, lens correction, background extraction, expert black-and-white conversion, and limited 16-bit support. PSE 6 gets its own look: a dark-gray, Lightroom-like interface with a Photo Bin that shows chosen images and a tabbed Edit Panel with Full, Quick, and Guided modes. About \$90.

Corel Paint Shop Pro Photo X2 This affordable Windows imaging suite combines Photoshop-style pixel editing with graphics creation, a browser/organizer, and a Learning Center for digital newcomers. Notable is its new **Express Lab**, which applies basic image corrections without opening the full-function editing window. A new HDR feature merges bracketed exposures into a single **high-dynamic-range image** of outstanding quality. We like X2's Photoshop-like assets: plug-in compatibility; curves, layers, and layer styles; CMYK import/export; and full-fledged color management. Plus, a sci-fi "Time Machine" effect will even age your photographs to match the era you send them to. About \$100.—J.B. AND R.H.



OTHER TOP IMAGING SOFTWARE



PORTFOLIO

JULY/AUGUST 2008

THE BEST PHOTOGRAPHY WORKSHOPS

AN EXCLUSIVE
AMERICAN PHOTO
SURVEY



A self-portrait by workshop mentor Cig Harvey.

ART, INSPIRATION, ADVENTURE

The Eiffel Tower
transformed
into visual poetry
by Keith Carter.

Over the past five years, photography has seen a bewildering number of technological advancements (see State of the Art, page 33) and an astonishing rise in the number of workshops offering guidance to devoted enthusiasts. These two developments are not unrelated. The sophistication (and often complexity) of modern photography has created an unquenched thirst for knowledge of the digital arts, from shooting to postproduction and printing. (Conversely, there are also plenty of workshops dedicated to those photographers who are enthralled by “antiquated” processes and technologies, including film.) But the demand for technical training doesn’t fully explain why workshops have become so popular and plentiful. Many also offer the chance for travel (if not adventure). Others can be a source for valuable career mentoring. The very best ones offer both students and teachers the chance to dwell, for a few days at least, in a place where inspiration flows in all directions. On these pages you’ll find a dozen workshops that fulfill all those goals. Our choices reflect a range of prices and locations, as well as photographic specialties from commercial and fine-art photography to photojournalism. You’ll also find exclusive master classes with three different and remarkable workshop mentors. So get ready to learn.

PORTFOLIO

Santa Fe Photographic Workshops is more than just a place to learn; it is a full-fledged community. Instructors from all walks of photography, students from around the globe, and some of the best full-time staff in the business come here to learn from each other, exchange industry news, and indulge a mutual love of the medium, all with the stunning and dramatic beauty of the Sangre de Cristo Mountains as a backdrop.

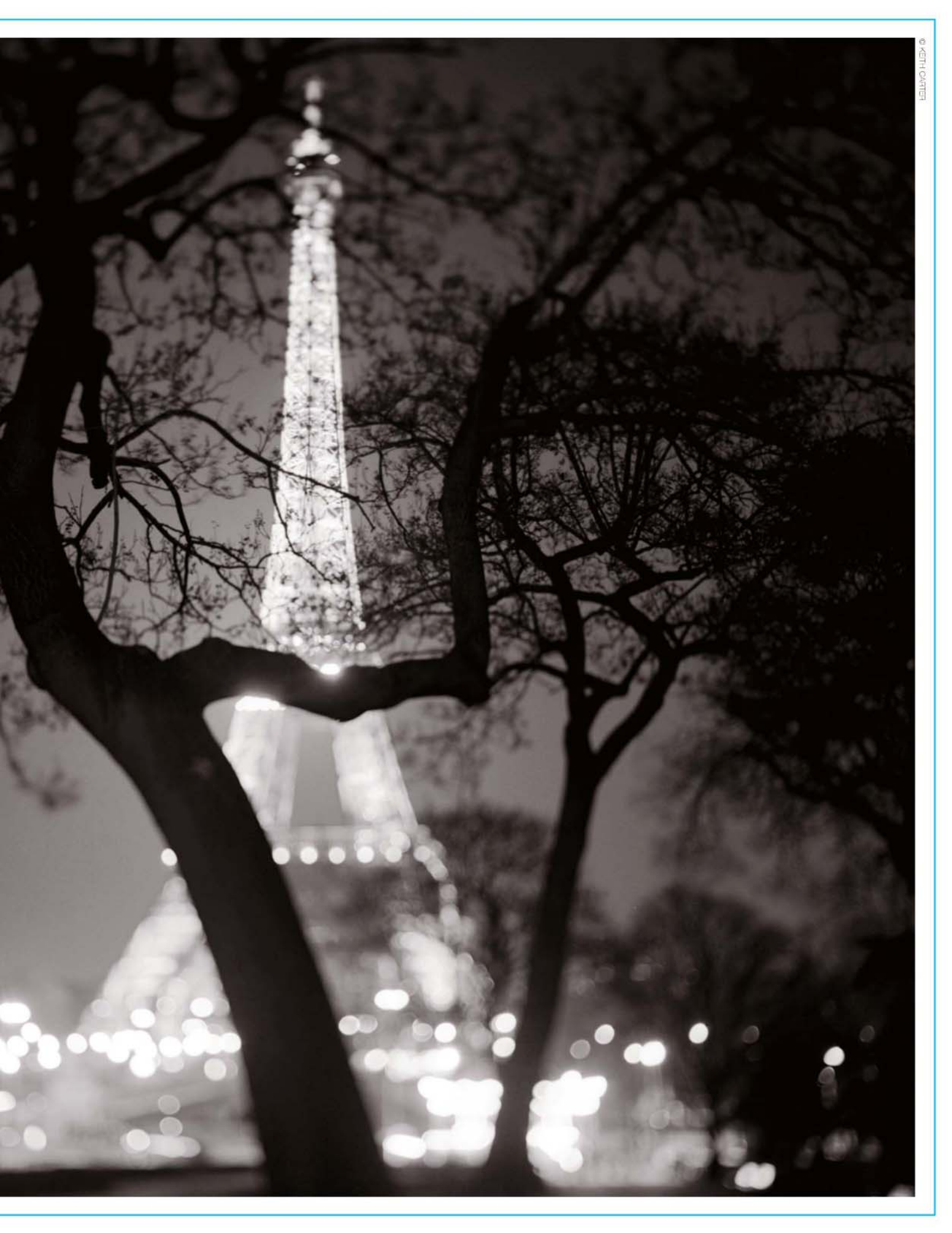
As the meeting place of the photographic world, Santa Fe has a workshop for every approach, interest, and skill level. A small sampling: Students can find out what it means to create visual poetry with Keith Carter (June 22–28); refine the use of figure-ground relationships in their photographs with Jay Maisel (July 20–26); get an introduction to creating volume using studio lighting with Bobbi Lane (July 27–August 2); or comb the nitty-gritty of advanced Photoshop for photographers with Joshua Withers (June 29–July 5).

Participants can also experience the quality and flavor of a Santa Fe workshop offsite. Just one of the many destination-oriented offerings available through the workshops, for example, is Raul Touzon’s Dance of the Gods: Oaxaca, Mexico (July 19–26), which gives students access to traditional dancers at the Guelaguetza celebration in the village of San Antonio. —MARY GOODWIN

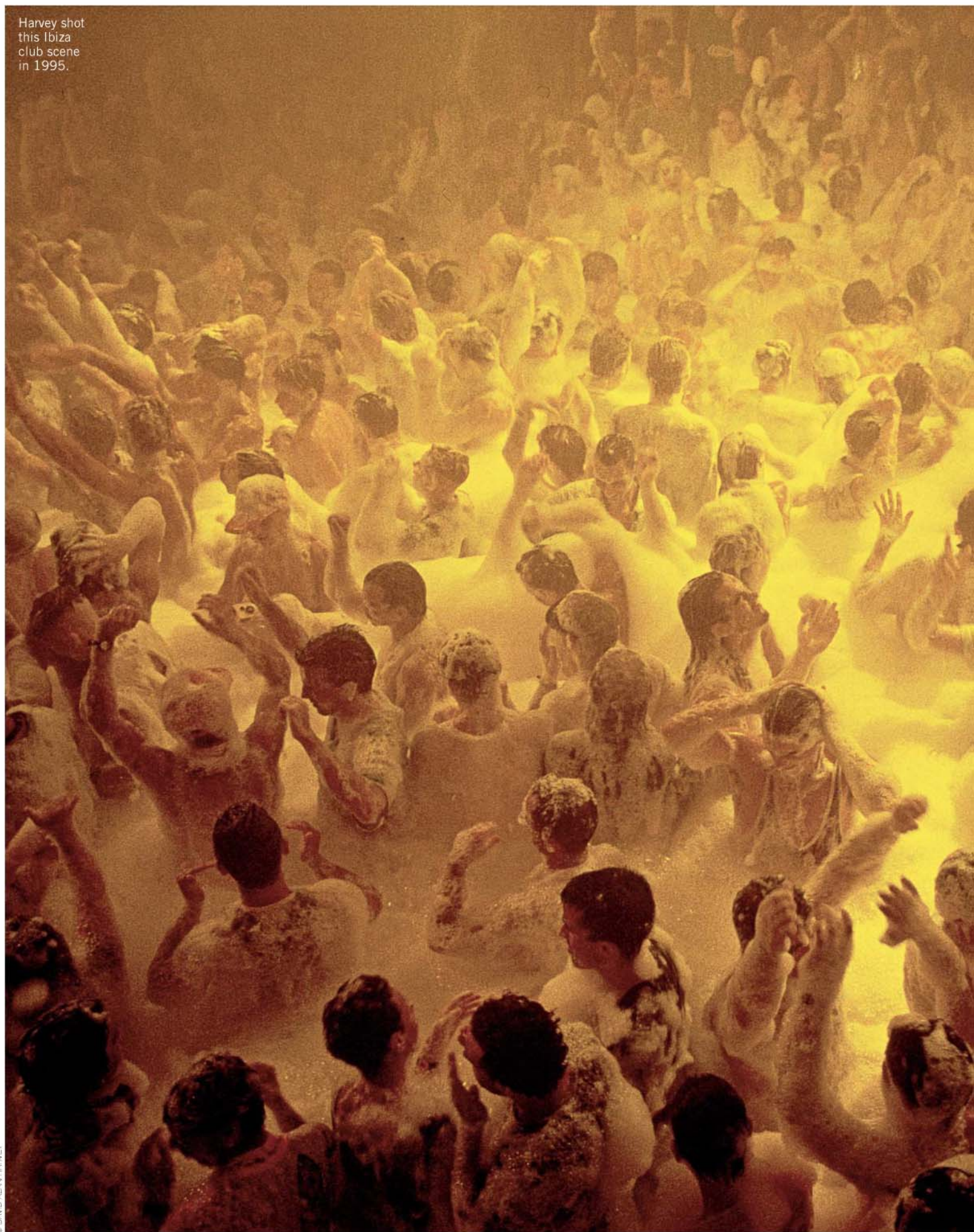
SANTA FE PHOTOGRAPHIC WORKSHOPS

Instructors:	So many the website includes an index search by last name
Where:	Santa Fe, New Mexico; destination tours
Why:	Like Rick’s Café, everyone comes to Santa Fe
How Much:	Most Santa Fe workshops around \$900; tours vary widely depending on destination
Contact:	santafeworkshops.com





Harvey shot
this Ibiza
club scene
in 1995.





David Alan Harvey, longtime member of the Magnum Photo Agency and frequent contributor to *National Geographic* magazine, has recently added another job listing to his résumé. "Magnum named me its Minister of Education," he says, chuckling. "As they say, no good deed goes unpunished."

Though it's not a formal title, the new moniker recognizes the enthusiastic following that Harvey has developed as a mentor for young photographers. Harvey has been teaching at workshops around the country for many years, and in 2006 he launched his own, which he held in his loft apartment in a magnificently run-down building in the Williamsburg section of Brooklyn. The building, home to a number of photographers (including Paolo Pellegrin, Stanley Greene, and Robert Clark), came to be known within the photo world as "the kibbutz." It proved to be an intriguing backdrop for Harvey's particular talents as a teacher.

"The idea for the workshop came out of the blog I was starting to do about that time," he says. Harvey's blog, called Road Trips (go to davidalanharvey.com), has become one of the most enthusiastically read photo forums on the Web. More than a diary, the blog is an ongoing conversation that Harvey conducts with a wide audience of young photographers around the world.

Workshop:	The Loft Workshop
Where:	Brooklyn, New York
Why:	This renowned photographer has become one of the country's most sought-after teachers and Magnum's "Minister of Education"
How Much:	\$2,000 for seven days
Contact:	davidalanharvey.com

**DAVID
ALAN
HARVEY**



Harvey discusses specific techniques and broad philosophical issues on the blog, sometimes simply waxing poetic about his own images. ("i hear a sad song ... i do not understand the words, but i can 'feel' it is sad ... i wander São Paulo, with not a clue where i am, but i am told i am now in the heart of Samba.") He also challenges his audience with photo assignments, while moderating and directing the comments and responses he receives to his posts. "If you want to know what my workshops are like, just read the blog," he says.

Harvey limits his workshop, which will be held for the third time this October, to ten students, whom he selects after reviewing their portfolios. He sends them on assignments throughout the city, and, at the end of the week, holds a high-pressure slide show

in which they present their final projects to the likes of James Nachtwey and Eugene Richards. Throughout the week Harvey also brings people from the New York journalism, art, and publishing worlds to his loft to meet his students.

"About 75 percent of the students are interested in photojournalism, but we also have people who consider themselves fine-art photographers," he says. "We get mid-career people and people just starting out."

When Magnum saw how popular Harvey was becoming, the agency enlisted him to launch a series of Magnum workshops. The first, held last January in Oslo, Norway, attracted more than 100 students. Another one is planned for this fall in New York. (Visit magnumphotos.com for information.)

Through his blog, Harvey has also launched what he calls the Emerging Photographers Fund, a grant of \$20,000 that will go to help one photographer each year fund an ongoing project. (Visit davidalanharvey.com.) Earlier this year, Harvey and the other residents of the kibbutz were evicted due to building-code problems. He hopes to be back in his loft by October but has made alternative arrangements for the workshop, just in case. —DAVID SCHONAUER

HARVEY ON RISKS

"Some people pay a lot of money for a photo workshop, then won't take a risk when they come. The toughest students often are the mid-career people who have achieved some success—they're already freelancing, they're working. They want to show what they can already do. I take those people and try to make them do things they haven't done before. For them the first couple of days of the workshop can be stressful. The best student I had from the first workshop had no experience, but he was free as a bird, ready to go."

Some people come to the workshop and have something to say. They're the easy ones to direct and challenge. But with other people you have to be a bit of a psychologist. You've got to get in their minds and see what makes them tick, then unlock their thoughts. You've got to figure out why they're stuck where they are and how to get them to open up. It's not

"YOU'VE GOT TO GET IN THERE AND FIGURE OUT WHY YOU'RE STUCK WHERE YOU ARE."

really about teaching technique. Mostly it's about helping students discover themselves, and therefore discover what it is they really want to do with their work."



A shot of Utah's
Paria Canyon
in early morn-
ing by Summit
instructor
Jack Dykinga.

P O R T F O L I O



THE SUMMIT SERIES OF WORKSHOPS

Organizer:	Rich Clarkson
Where:	Jackson, Wyoming, and Colorado Springs, Colorado
Why:	One-on-one training with instructors at the pinnacle of their fields
How Much:	\$1,000 (Sports Photography Workshop, June 15–20); \$1,950 (Fall Summit I and II, September 28–October 3 and October 5–10)
Contact:	photographyatthesummit.com

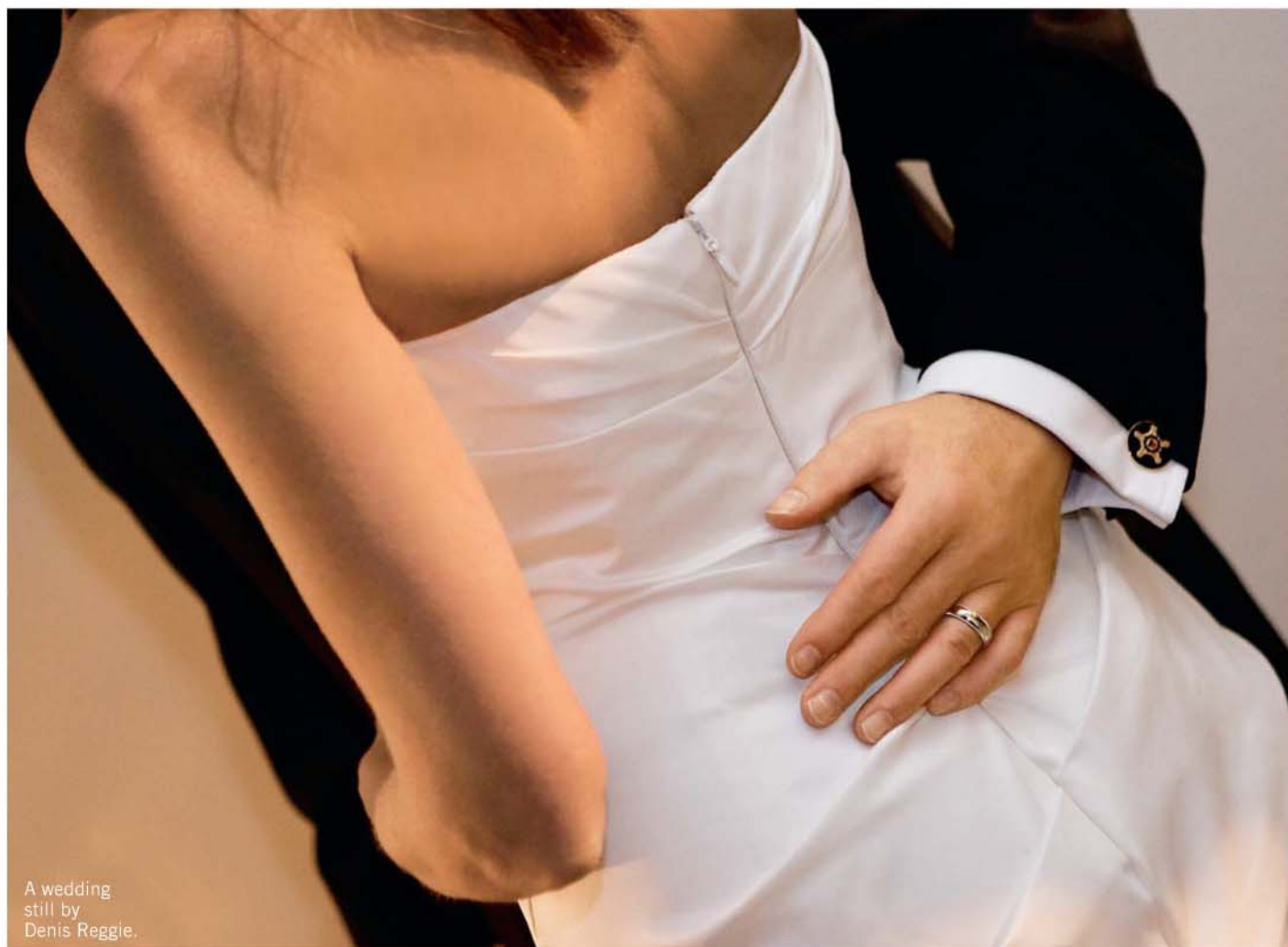
With a superlow instructor-to-student ratio, the **Summit Series of Workshops** provide real quality time with the photographic superstars who teach there. The list of photographers and photo editors on board for the Adventure Photography Workshop (September 21–25) reads like a Who's Who in the field: Dave Black, Keith Ladzinski, Sabine Meyer, Corey Rich, Beth Wald, and, of course, Summit organizer Rich Clarkson. The fall and autumn workshops often feature top *National Geographic* shooters, all ready to take students off road in the Grand Tetons for the technical instruction, creative inspiration, and career advice for which the Summit workshops are famous. Photographers who follow the action at the sidelines shouldn't miss the annual Sports Photography Workshop, where they can learn from luminaries such as photographers Damian Strohmeier and Mark Terrill and picture editors Brad Smith and Porter Binks. —M.G.

One of the country's best-known wedding photographers, Denis Reggie specializes in what he terms "wedding photojournalism," an approach that favors naturalistic images over formal, contrived portraiture. For Reggie, the approach is not so much technical as philosophical. He likens his clients to the kinds of people who shop at chains like Whole Foods Market, which specializes in "organic, natural, real things." Held several times a year in his

9,000-square-foot home and office, Reggie's **Conclave Atlanta** workshops are limited to ten students, ranging from established wedding photographers to beginners. Reggie also shares his lighting techniques during "how-to" sessions at a local church. —DAVID SCHONAUER

Organizer/ Instructor:	Denis Reggie
Where:	Atlanta, Georgia
Why:	A chance to learn technique from the man who revolutionized wedding photography
How Much:	\$1,950 for two-and-a-half days
Contact:	denisreggie.net/ workshops.html

CONCLAVE ATLANTA



A wedding
still by
Denis Reggie.

© DENIS REGGIE PHOTOGRAPHERS 2007





A small grove
of trees near
Auvillar, France,
shot by Jay
Dickman during
a September
2007 FirstLight
Workshop.

Jay Dickman and the other instructors of the **FirstLight Workshop** want participants to spend their time focusing on technique, not scouting around for a subject to shoot. Each student works closely with an instructor/editor to choose pre-scouted "assignments" guaranteed to get them shooting. Rather than limiting the visual experience, these assignments help them achieve more, and faster. Dickman explains, "The FirstLight photographer is able to focus on the photographic process during the week, which I find enables greater growth and confidence for their own travel/photography goals."

Workshoppers on assignment might find themselves kneeling in the middle of a pristine mountain stream to capture a fly-fisher making his first catch of the day, or getting to know locals at farms and vineyards around Barcelona. While following the daily lives of Dubois, Wyoming's townspeople and cowboys, or hustling along with the enormous floats at Barcelona's Giant's parade, they also hone essential digital shooting skills, and daily feedback sessions enhance editing and digital printing techniques. Along the way, FirstLight makes an assortment of Olympus D-SLR bodies and lenses available to students. As a bonus, each FirstLight Workshop ends with a gallery exhibition in the workshop location and a printed magazine featuring the best images from the workshop. —M.G.

FIRST LIGHT WORKSHOP

Organizer:	Jay Dickman
Where:	Dubois, Wyoming (June 30–July 6); Barcelona, Spain (September 20– September 25)
Why:	Analog beauty meets digital perfection
How Much:	\$2,600, Dubois; \$3,500, Barcelona
Contact:	firstlightworkshop.com

P O R T F O L I O



A portrait by
VSP instructor
Joe McNally.

VSP WORKSHOPS

Founder:	Jonathan Maher
Where:	Italy, Mexico, Namibia, New York City, United Kingdom
Why:	Instructors who have big-time photo cred
How Much:	\$500 (Creative Seeing in 2 Days, June 7–8); \$7,400 (The Tribes and Dunes of Namibia, October 19–November 1)
Contact:	vspworkshops.com

Here you can travel and photograph with very experienced hands, including Joe McNally, Nina Berman, and **VSP Workshops** founder Jonathan Maher, who attends each event. Tours, workshops, and master classes allow students to choose from different skill levels and mixes of technical instruction and free time. When not bettering their technique, participants can roam places like the wild-horse fields of Camargue, France, or the dunes of Kalahari, Namibia. VSP's YouTube forum (youtube.com/vspworkshops) features instructional videos made on location; at the VPS Website, students stay in touch with friends made during the trip.

Dimui Phototours specializes in exploring the diverse terrain and culture of Israel. Each tour begins with a half-day, technique-oriented seminar to make sure that students are comfortable and up-to-speed for work in the field—they won't want to miss a single shot while exploring the natural beauty of the Dead Sea or the complex street life of Jerusalem. Instructors and tour guides help participants explore and capture such sites as the Golan plateau and the City of David. At the end of every tour, a mini-course in image processing rounds out the technical instruction. With all meals and accommodations in five-star hotels included in the price, Dimui strives to create photo tours of Israel that students will remember for a lifetime. —M.G.

P O R T F O L I O

Cofounders:	Neil Folberg and Michael Jacobs
Where:	Israel
Why:	Learning couched in luxury and cultural richness
How Much:	\$7,200 (Seeing Workshop, November 16–21); \$15,240 (The High Negev Desert, November 2–7)
Contact:	dimui.com

DIMUI PHOTOTOURS

An olive tree photographed in northern Israel during a Dimui Phototour.



© NEIL FOLBERG

Amy Arbus has been teaching photography for 12 years, which sometimes strikes her as funny considering she didn't graduate from college until 2002 (she's 54).

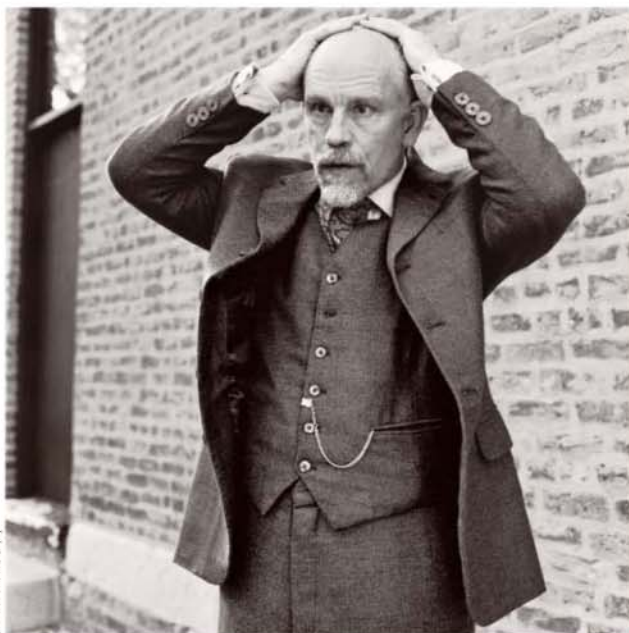
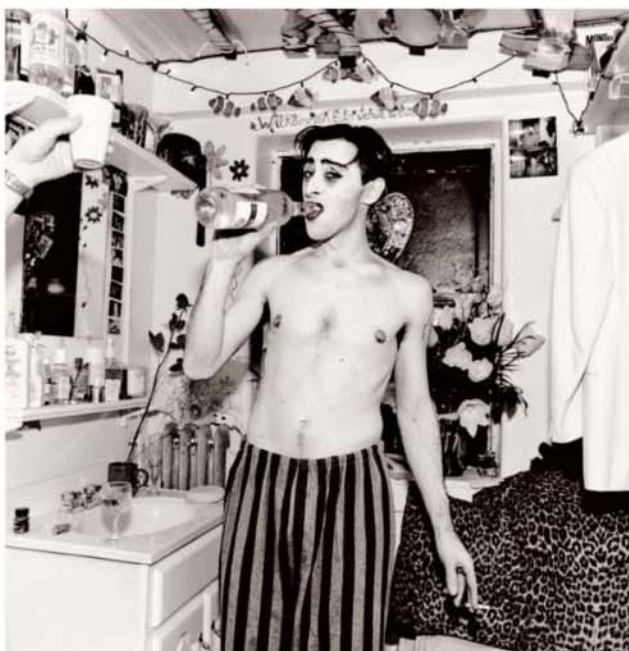
Arbus's talent for teaching photography has never been in dispute, however. The daughter of photographer Diane Arbus, she has been around the medium all her life. She also studied for a year at Boston's School of the Museum of Fine Arts, but she says her most important education was on the streets of New York City as a photographer for *The Village Voice* in the 1980s. Her ability to approach strangers and convince them to stand for portraits sets her apart not only as an artist but also as a teacher.

"People come to me to make better pictures of people," she explains. She tells them to be patient and kind with subjects, and to cultivate a genuine interest in people. Not coincidentally, those qualities also make for a good (and busy) workshop instructor. In the next few months Arbus has three classes scheduled, at the Fine Arts Work Center in Massachusetts, the Anderson Ranch Workshops in Colorado, and the Maine Media Workshops (where she has taught for eight years). Arbus also has taught classes at the School of the International Center of Photography in New York for more than a decade.

Because great photography is hard to verbalize, Arbus likes to teach by showing: She often shoots portraits of students in front of the class. And when she's not showing, she's pushing her students to do, do, do. For her ICP class titled "The Narrative Portrait," students work on one story

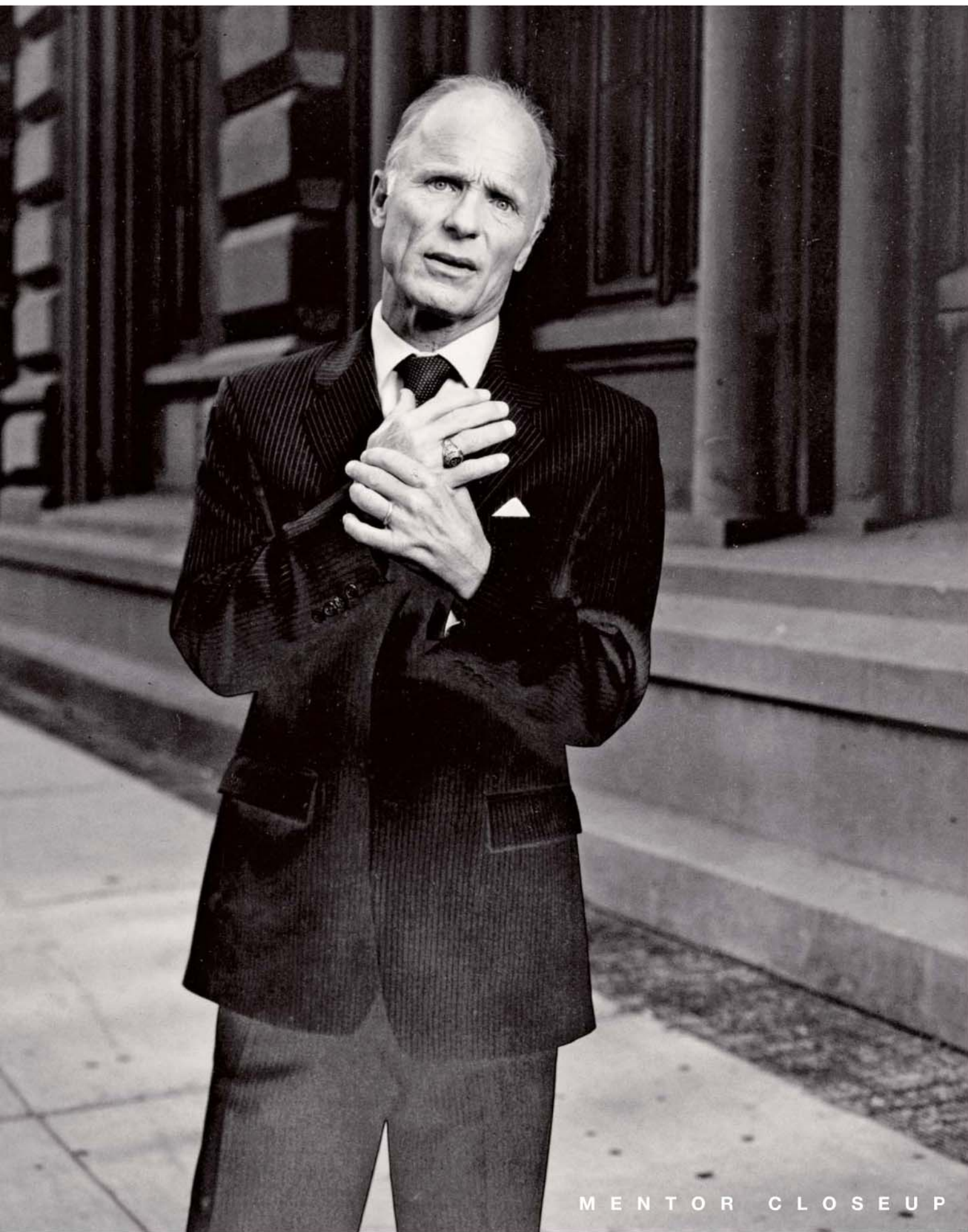
Workshops:	Fine Arts Work Center (Provincetown, Massachusetts); Anderson Ranch (Snowmass, Colorado); Maine Media Workshops (Rockport)
Why:	"People come to me to make better pictures of people."
How Much:	\$700–1,045
Contact:	amyarbus.com

AMY ARBUS



Clockwise from here: Portraits of Ed Harris, John Malkovich, Alan Cumming, and John Cameron Mitchell from Arbus's book *The Fourth Wall*.

© AMY ARBUS (4)



MENTOR CLOSEUP

throughout the ten-week course. She designed the curriculum to be a miniature version of what photographers' lives are really like—including the bouts of self-doubt and paralysis that inevitably accompany a long-term project.

"My hope is that they will get to a point where they don't know what to do," she explains. "I'm there to help them through the indescribable, very painful process of working through that downtime to get to something deeper and more interesting."

While steeped in the ineffable, Arbus's classes also hone hard-and-fast techniques. She pays special attention to editing and sequencing, finding that students often show up with the "wrong" images printed. Again teaching by example, in one class she showed off a portfolio of her own work that she was putting together.

Arbus's students are also interested to hear how she created the "15-minute portraits" in her most recent book, *The Fourth Wall*,

which consists of legendary stage actors in costume but out of context. Arbus brings guest speakers to her class, which have included photographer Taryn Simon, whose

2007 book *An American Index of the Hidden and Unfamiliar* was one of the most acclaimed of the year, and curator Peter Barbary, who put together a recent Irving Penn show at the Morgan Library in New York City. One such guest visit even led to a long-term friendship between fine-art photographer Andrew Moore and one of Arbus's students. A few minutes into the presentation, when Moore had done little more than show some photos and

say a few words, the student turned to him and asked, "Where have you been all my life?" They continue to collaborate on projects.

In the end, it is by these relationships that Arbus defines a successful class. "I think a workshop has been an enormous success if I've created a group that maintains contact with each other," she says. —MIKI JOHNSON

© AMY ARBUS (2)



TEACHER'S TEACHER

In 1992, Amy Arbus was one of a handful of top professional photographers who took a special master-class workshop with the master himself, Richard Avedon. "He gave me the desire to teach," Arbus says. "It was such an extraordinary gift to be around a man who was so enthusiastic about life and so committed to photography." She also appreciated that he made it clear he was getting as much out of the class as the "students" were. "He was so generous with us and grateful to have us," she says. "He craved a community of photographers and treated us like peers."

Aside from infecting Arbus with the teaching bug, Avedon also enabled her to take herself seriously as a photographic artist. "I became a photographer to have an excuse to meet people and to have an adventurous life," she says. "When I worked with Avedon,

it was like having the rug pulled out from under me. All of a sudden the stakes were higher. We were given a responsibility to do something unique."

"AVEDON CRAVED A PHOTO COMMUNITY, AND HE TREATED US LIKE PEERS."



The Clash (here) and an avant-garde eye liner (above) from Arbus's *On the Street*.





A blue iceberg in the Scotia Sea, Antarctica, rendered by D-65 instructor Seth Resnick.

P O R T F O L I O

THE D-65 WORKSHOP

Instructors:	Seth Resnick and Jamie Spritzer
Where:	Various locations from New York to San Francisco
Why:	To tame the digital workflow
How Much:	\$1,099 (four days)
Contact:	d-65.com

An out-of-control digital workflow can be pretty scary. Good thing that inconsistent results, lost files, frustratingly unproductive hours at the screen, and embarrassing re-dos when submitting for publication can become a thing of the past after a mere four days spent with Seth Resnick and Jamie Spritzer.

This duo is in the business of showing photographers, photo editors, and corporate clients how to manage and maximize all aspects of post-shooting digital processing. They don't skip a step as they rumble through the basics of color spaces and file formats, work up to assigning metadata and keywording, then ease through sharpening, soft-proofing, and attaching ICC profiles before driving home the importance of archiving and digital camera upkeep.

Because the D-65 workshop starts with the fundamentals and then touches on advanced topics, such as creating actions in Lightroom for smooth and consistent file processing and the ins and outs of copyright and security issues, this class can benefit any level of digital photographer. —M.G.



MENTOR CLOSEUP



Opposite: An image from Harvey's series *You Look At Me Like an Emergency*. Here: From her series *Eyes Like Disappointed Lemons*.

Sometime after she arrived at Maine's Rockport College as a full-time photo student in 1999, Cig Harvey made a crucial discovery about her craft. "I learned that you could make pictures *about* things and not just *of* things, through the language of metaphor and symbolism and iconography," says Harvey, who went on to become a Boston-based art photographer and a highly respected teacher at the Maine Media Workshops. "That's what I want my students to grasp and understand—because it's so pleasurable. It can sustain an entire lifetime of making pictures."

As a photographer, Harvey specializes in self-portraits and still lifes that combine enigmatic storytelling, striking composition, and often wry humor (visit cigharvey.com). But she avoids pushing her own style on her pupils. "I absolutely want students to find their own viewpoint," she says. "I believe everyone has his or her own voice, vision, and style, and it's just a matter of making enough pictures and working hard enough for that to come out."

To that end, Harvey admits that she's a bit of a slave driver in the MMW's intensive weeklong sessions. "When students arrive, I tell them to check in with their loved ones and then call them back five days later," she says with a laugh. "Because being an artist is not about putting on your smock; it's about the discipline of making art. This workshop is total immersion—concentrated and intense,

CIG HARVEY

Workshop:	The Maine Media Workshops
Where:	Rockport, Maine
Why:	One of the MMW's many distinguished teachers, Harvey instills a powerful combination of discipline and personal vision in her students
How Much:	\$1,020 for seven days
Contact:	theworkshops.com

literally 16- and 17-hour days of shooting, lectures, slide shows, and critiques. On the first night I tell them, 'You're going to live as a true artist for the next five days. Suspend all

MENTOR CLOSEUP

Harvey's "The Hope Chest, Rockport, Maine, 2007."



expectations, give it everything you've got, and I promise it will be worth it. And remember your sense of humor—you'll need it."

For all the tough love, though, Harvey's photo critiques rely more on the carrot than the stick. "In review sessions, I always come from a place of what's working rather than what's not," she says. "It's about how to get this student from where they are to the next place. And so it's not about ripping apart what they are doing."

Harvey says she gets all levels and types of students. "There are pros, amateurs, doctors, documentary shooters, college students ... all with different intentions of what they're trying to do with their work and different stages of where they are," she says. "I just try to steer each of them toward what is authentic."

There are certain "common goals" that Harvey emphasizes: "Now you are on deadline to make a portfolio. Then you submit to shows. And how do we balance art and life? And how are you going to carve out time for the creative person in you? I try to instill the same level of seriousness, whether they plan to make a living from photography or not."

Along with a heightened understanding of photography and a new set of friends, Harvey's students come away with a healthy level of exhaustion. "You're like a worn-out sponge afterward—totally spent, but with that giddiness you get where you're totally exhausted," she says with a laugh. "I always think after I've spent a week in Maine, I couldn't have packed in one more thing." —JACK CRAGER

EYE OF THE BEHOLDER

"A lot of my work is self-portraiture and images about my world, but I don't encourage or push people that way," Cig Harvey says.

"A picture can be an autobiography if it's a landscape. Photography is tied to subject matter, and it's revealing what people put in front of the lens. I believe that one can learn about someone's hopes, dreams, fears, all of it, just by looking at their contact sheets—if they shoot enough pictures. I think that's one

"YOU NEED TO UNDERSTAND WHERE THE WORK IS COMING FROM."

of the strengths of what I teach: establishing a personal connection between the artist and the photographs."

ANDERSON RANCH WORKSHOPS

Instructors:	Amy Arbus, David Hilliard, Douglas Holleley, Jonathan Singer, Jim Stone, and many others
Where:	Snowmass Village, Colorado
Why:	Location, location, location! Plus a versatile set of instructional programs
How Much:	Most workshops \$1,040 plus a studio fee; housing and meals separate
Contact:	andersonranch.org

Anderson Ranch Workshops organizers warn students who work late into the night to stay on the path and remain alert on the way back to their dorms. Apparently bears and foxes love the gorgeous landscape around Snowmass Village just as much as photographers do, and with good reason.

Around this part of Colorado, clear air and warm light blanket thick forests and mountain peaks, making everything look like it was spun from chocolate and marzipan. What better place to spend a week working with Amy Arbus (Behind the Scenes: Portraits at Events; June 30–July 4), David Hilliard and Jonathan Singer (3x5, Three Genres, Five Days; July 14–18), and David Hiser (Rocky Mountain Field Intensive; September 8–19), to name just a few of the tantalizing options at Anderson Ranch.

Each leader structures his or her own workshop, so the daily plan can vary widely depending on the teacher and the subject matter. Generally, time for making images combines with daily critique sessions to cumulatively build and enhance technical and conceptual skills over the run of the workshop.

In addition to all the shooting, the feedback sessions, and the occasional opportunity to sleep, workshop students who purchase a meal plan (many different options are available) get access to one of Anderson's powerful and attractive assets: the cafeteria. Creativity stretches into the kitchen at Snowmass. More important, the cafeteria is where students can rub elbows with instructors, fellow students, and other people who can enrich a love of photography that will persist long after the workshop is over.

—M.G.

"Gamaniel Tazca, Peruvian Shepherd, White Cloud Mountains, Idaho," by instructor Laura McPhee.





P O R T F O L I O



Actor Mark Wahlberg photographed by Gorman with a technique similar to what he teaches at his workshop.

GREG GORMAN PHOTOGRAPHY WORKSHOPS

Below: Soft sunrise light, shot on reformulated T-Max 400, in Sexton's "Tree Fern Detail, Carmel, California."

ence, which affords them a chance to work in a master printer's darkroom. In addition, participants receive intensive instruction in every aspect of refining the black-and-white image from start to finish, with demonstrations on the Zone System, advanced film development, and localized print manipulation, just to name a few.

Days start early and end late at John Sexton Photography Workshops, with time outside the darkroom for a little shooting on the Monterey Peninsula, home of white-sand beaches and lovely vistas. Sexton also offers portfolio reviews to gauge individual progress with black-and-white printing, taking care to address the conceptual as well as the technical goals of each photographer.

Those wishing to take their printing a step further can enroll in Sexton's follow-up workshop, Fine Tuning the Expressive Print, which is comparatively still a baby, having been taught for only 20 years. Here, participants find out everything they've ever needed to know about developer formulas, masked flashing, and troubleshooting hard-to-print negatives, among other topics. Photographers who leave this workshop with unanswered questions will have no one but themselves to blame. —M.G.

Instructors:	Greg Gorman, with various guest speakers
Where:	Mendocino, California (August 3–8, guest Katrin Eismann; September 21–26, guest Seth Resnick)
Why:	Digital photography with a healthy dose of good living
How Much:	\$4,250
Contact:	gormanphotography.com

◀ Famed for his portraits of the famous and beautiful, as well as for stunning male and female nudes, Greg Gorman brings together many talents and interests in the **Greg Gorman Photography Workshops**. An intimate group of nine participants per workshop convene at Gorman's home in Mendocino to drink exceptional wine, eat gourmet food prepared by the photographer and his friend the renowned Chef Ueli, and take in the sumptuous beauty of the California coast. Oh, yes, the workshop also offers daily instruction in master-level digital photography, focusing on shooting (two models are included in the workshop price) and editing techniques, plus Photoshop and printing techniques for photographers. In addition, each workshop features a guest speaker, which in 2008 will include Robb Carr, Jeff Schewe, Katrin Eismann, and Seth Resnick. A couple of the workshops are also visited by a guest wine maker from the region, just to remind participants that a really good photography workshop shouldn't be all work and no play.

▶ As **John Sexton Photography Workshops** celebrates a silver anniversary, its reputation as the pinnacle of black-and-white printing education only continues to grow. Sexton and his small but dedicated team have helped over 1,200 students on their quest to make better black-and-white photography. These students come all the way to the hills of Carmel Valley, California, for Sexton's six-day Expressive Black and White Print experi-

Instructors:	John Sexton, also Ray McSavaney
Where:	Carmel Valley, California
Why:	You love the smell of fixer in the morning
How Much:	\$875 (The Expressive Black and White Print); \$950 (Fine Tuning the Expressive Print)
Contact:	johnsexton.com

P O R T F O L I O

JOHN SEXTON PHOTOGRAPHY WORKSHOPS

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